Digitized by the Internet Archive
in 2025

https://archive.org/details/music-ministry_1961-01_2_1

GRADUATE THEOLOGICAL
LIBRARY
1962

Boston University
School of Theology Libr

JANUARY 1961

v.2
1961

music ministry

VOL. II · NO. I JANUARY 1961

FEATURES

2 Go West for Fun in '61 ..... Richard R. Alford
4 With Heart and Voice ..... Richard M. Raub
5 The Organ War ..... Harold L. Fair
7 Project 35 ..... Lorenz Boyd
9 Lowell Mason—an appreciation ..... Elizabeth G. Benton
10 The Silent Minute ..... Andrew R. Eickhoff
12 A Revised Hymnary ..... Saint Hereticus

MUSIC FOLIO

16 Thou Wilt Keep Him ..... Regina H. Fryxell
18 O Love That Triumphs ..... Philip R. Dietterich
21 Lord Jesus, We Give Thanks to Thee ..... Praetorius-Thom
22 Nun freut euch ..... Matthias Weckmann
24 Go to Dark Gethsemane ..... Leland B. Sateren
26 Wondrous Love ..... arr. Niles-Sheppard

DEPARTMENTS

1 Anticipation—Suspensions—Resolutions (editorial)
8 Lift Up Your Hearts ..... Lucile Long Strayer
13 O God, Our Help ..... Michael Daves
14 Notes on the Folio
31 Reviews
32 Two Major Tasks ..... Jean S. Watkins
34 Music in the MYF ..... Philip R. Dietterich
35 Music for Juniors ..... Muriel Alford
37 Music for Primaries: Creative Listening (part 1) ..... Dorothea M. Quee
39 Music for the Small Congregation ..... Robert E. Bliss
40 Choral Technics ..... Lloyd Pfautsch
41 Organ Technics ..... V. Earle Copes
43 Music Calendar

Henry M. Bullock
editor, church school publications

Walter N. Vernon, Jr.
editor, general publications

V. Earle Copes
editor, MUSIC MINISTRY

EDITORIAL BOARD: Richard R. Alford, William K. Burns, Ernest T. Dixon, Jr., Carrie Lou Goddard, Earl E. Harper, Austin C. Lovelace, William C. Rice, Jean S. Watkins, Bliss Wiant.

A periodical published monthly by The Graded Press, 201 Eighth Avenue, South Nashville 3, Tennessee. Second-class postage paid at Nashville, Tennessee. Price: 6 cents a quarter; single copy, annual subscription rate, $3.00 a year. Copyright, 196 by The Graded Press.

The Bible text printed in this magazine is taken from the Revised Standard Versio of the Holy Bible, copyrighted by the Division of Christian Education of the Nations Council of the Churches of Christ in the United States of America, and is used b permission.

All materials in this magazine are copyrighted. Permission for reprinting will b given when possible.

EDITORIAL

anticipations—suspensions—resolutions

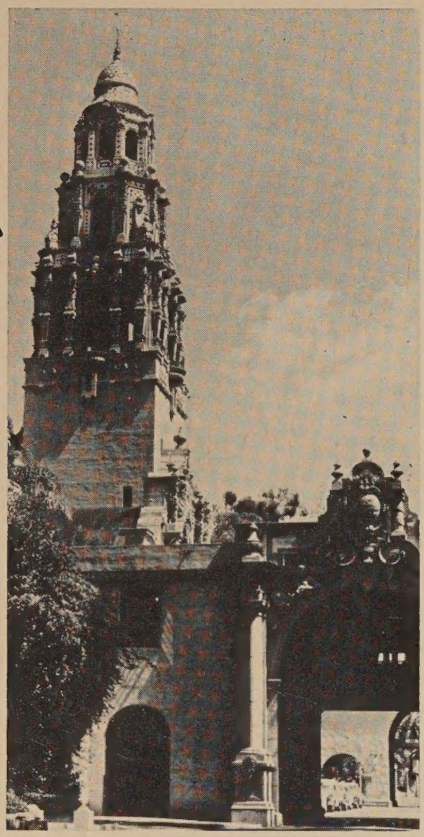
Anticipations represent our dreams, our hopes, our plans. In Methodist music someone dreamed of a national fellowship, of a monthly music magazine, of a professional staff to administer conferences and workshops, of a retail music service, of a revised hymnal. Some of these dreams have passed through a period of suspension and become resolved in actuality. Others are still in this period where tensions must exist before resolution can be achieved. Meanwhile idealists see that the category of anticipations is never lacking. Resolution is ultimately the least satisfying, for the joy of accomplishment rarely compares with the excitement of anticipation. Suspension, the period when our dreams are hammered out in the forge of practicality, demands the greatest patience, perserverance, skill, wisdom and long-suffering. But here is where the idealist's dream is tempered by necessary processes that demand practical resolution. Here is where some dreams blossom and flourish with immediate acceptance while others must wait for a seed to germinate. The Methodist Church is a large, complex structure whose machinery sometimes moves exceedingly slowly, but the end product is superior because of this thorough process. "God's mill grinds slow, but sure!" If your dreams for music in Methodism have not yet become realized, perhaps even now they are being forged in the refiner's fire!

V Earle Copes

GO WEST

Attention, all church musicians! is your invitation to attend the nial NaFOMM conference next Au

by Richard R. Alford



"San Diego-Land" calls you in 1961! The biennial conference of the National Fellowship of Methodist Musicians will be held August 6-11 on the beautiful campus of California Western University, overlooking the blue Pacific. A more impressive location for the conference would be hard to find.

The university is a Methodist liberal arts school established in 1952 to serve the needs of southern California's rapidly expanding population. The university buildings are surrounded by green lawns and shaded by pepper, pine and eucalyptus trees. New dormitories will house entire families at very reasonable rates.

The campus is located west of downtown San Diego on Point Loma, a peninsula pointing southward toward Mexico, only twenty miles away. Point Loma forms a huge natural breakwater for San Diego Bay.

The San Diego area holds a variety of

Mr. Alford is Local Arrangements Chairman of the 1961 NaFOMM Conference.

FOR

ttractions for the visitor and offers special nducements for families. In the heart f the city is Balboa Park, site of two international expositions and one of the world's argest city parks. Within its fourteen undred acres are the famed San Diego oo, where children under sixteen are admitted free; a unique children's zoo; a iniature railroad; Natural History Museum; a fascinating English Formal Garden; Fine Arts Gallery; a formal garden atterned after those at Alcazar Castle in eville, Spain; the Old Globe Theatre, here Shakespeare's plays are presented roughout the summer; the Museum of Man; House of Pacific Relations; the orld's largest outdoor pipe organ; Balboa ark Bowl, seating over forty-two hundred or summer symphony concerts; and several arge picnic grounds.

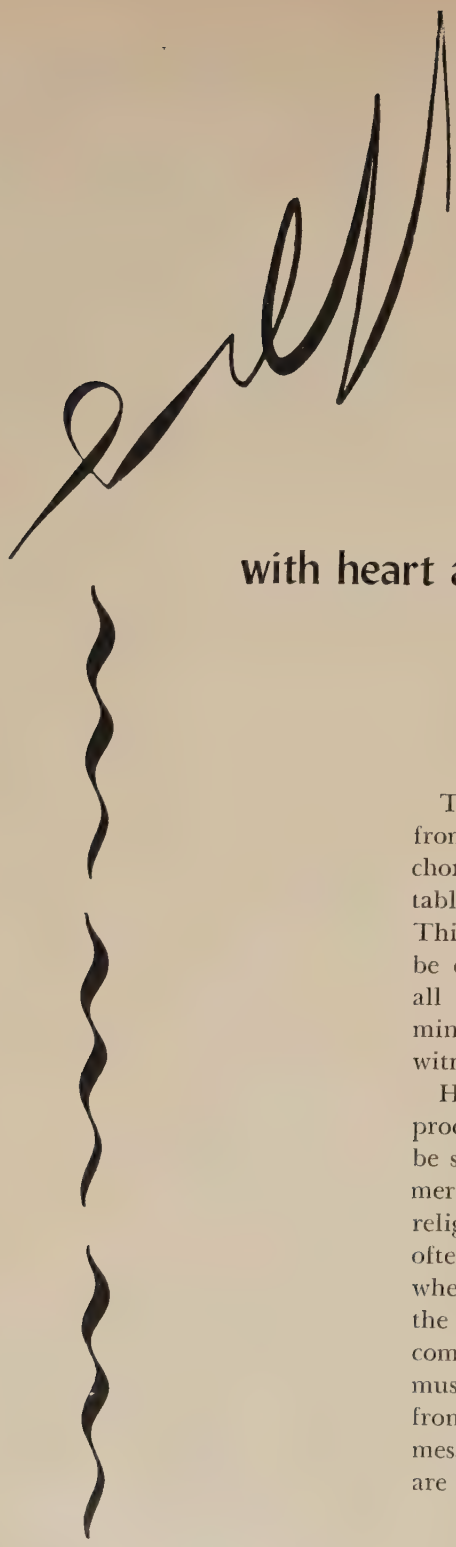
Just outside San Diego one can visit he first mission in California, Mission an Diego de Alcala, founded in 1769 by ather Junipero Serra; the unusual La olla ocean caves; Mission Bay Aquatic ark; an old Spanish lighthouse at the tip f Point Loma, the most southwesterly oint in the United States; and Tijuana in ld Mexico, an exciting trip to a foreign and.

Heading north from San Diego you may visit Mt. Palomar and the Palomar Observatory which houses a 200-inch telescope, the world's largest. By taking U.S. highway No. 101 you may drive for miles along an ocean-front freeway, and about ninety-five miles north of San Diego you will arrive at the best-known spot on earth —Disneyland! This fabulous park, which attracts more adults than children, is open every day during the summer. Plan to spend at least a full day at Disneyland.

The Los Angeles metropolitan area holds countless tourist attractions for those who can spend a few days here. Several

(*Continued on page 44*)

FUN IN '61



with heart and voice

The church, with all validity, may ask from time to time: "About *what* should our choristers sing?" The answer must inevitably be: "The Gospel of Jesus Christ!" This Gospel and all that it implies must be emphatically and sincerely declared in all of the church's choral music if the ministry of music results in Christian laity witnessing to the Kingship of their Lord.

How many church choirs actually do proclaim the Gospel? Large numbers, to be sure, but are there not many more who merely give tired and blasé renditions of religious texts? And is it not so that quite often this superficiality is apparent even when the musical and lyric content are of the greatest excellence? This failure to communicate the Gospel through the music of our choirs would seem to stem from a basic neglect to "look into" the message of the song. If singing Christians are to voice their ascriptions of praise, as

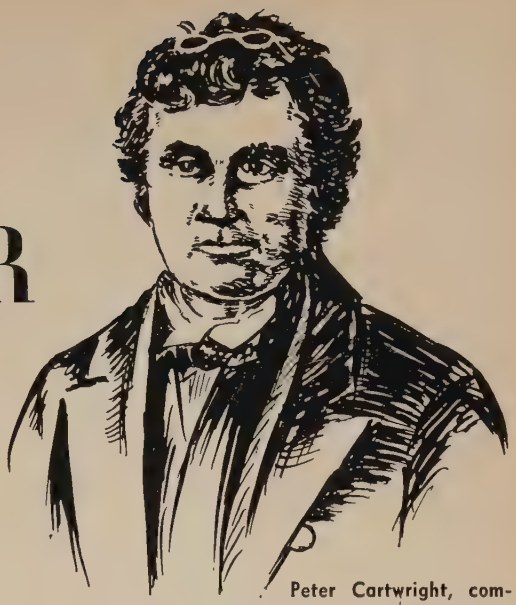
(*Continued on page 42*)

by Richard M. Raub

Mr. Raub is director of music, Spurgeon Methodist Church, Santa Ana, California.

HE
ORGAN WAR

by Harold L. Fair



Peter Cartwright, commanding general of the organ war.

The Mississippi Annual Conference passed this resolution:

"*Resolved,* That it is the sense of this conference that the introduction of instrumental music into public worship in our churches and the conducting of the music in our churches by choirs, in the common sense of the term, is injurious to the spirituality of singing, and is inconsistent with the directions of the Discipline."

The year was 1838, and this resolution was the result of a rising chorus among the frontier Methodist churches against the use of organs and choirs in public worship.

John Wesley had appreciated the use of the organ in the Church of England, but he discouraged the installation of the instrument in Methodist chapels. One reason for his objection was that by the middle of the eighteenth century organists were playing long voluntaries and interludes of fifteen or more minutes in length. Wesley and the early Methodist preachers felt this was time better spent in congregational singing. Moreover, many organists showed little discretion in their choice of music, and their playing was described as "a merry jig from the organ loft."

A second reason for Wesley's objection was the expense of installing an organ. The finances of most churches were so limited they could hardly afford the erection of the church, much less additional expense for an organ.

After the death of the Wesleys, feeling against the use of the organ hardened in the English churches. In 1805 the meeting of the British Wesleyan conference at Sheffield suggested that if any instrument were used, it should be the bass viol. Some churches used a bassoon and in time others had small orchestras composed of voluntary musicians.

In 1808 the conference said it would refuse after that year to allow any new organs to be installed in Methodist churches and it gave careful, detailed instructions to those churches where the organs had already been introduced.

In the United States there were also objections to organs. The Puritans had objected to the use of instrumental music in church on the grounds that it smacked of "ceremonial worship" and "popery,"

Mr. Fair is editor of *Adult Student* and *Adult Bible Course.*

though they did not object to the private use of instruments. The Pietists, a religious group of German ancestry, believed the organ would attract and civilize the wild Indians. Roman Catholics used both orchestras and the barrel organ.

Methodists, especially in the frontier settlements, followed the sentiments of their English brethren and opposed the use of instruments. Not even a tuning fork was permitted. In the camp meetings, attended by thousands in the early eighteenth century, a "brass-lunged male" was called on to pitch the tune.

As the frontier towns grew and the people prospered, larger and finer churches were built. Some Methodists, seeing the organs in use in Episcopal churches, began to think of installing instruments in their own sanctuaries. Opposition to this idea was strong, and it gave rise to what is known as "the organ war." Especially in rural areas were there strong objections to such an innovation. The ministers who objected cited the precedent of English Methodists.

The "commanding general" of the anti-organ forces in the war was the frontier revivalist Peter Cartwright. The *Discipline* of 1838 recommended to preachers: ". . . If you cannot sing yourself, choose a person or two at each (preaching) place to pitch the tune for you." This implied that an instrument was not to be used and Cartwright stood fast against the organ.

In 1852 Cartwright attended the General Conference in Boston. He was invited to preach at a nearby church which had an organ. He told the preacher who invited him that he could not accept unless he was allowed to preach "Western" style. ". . . Your way of worship here is so different from ours in the West that we are confused. There's your old wooden god, the organ, bellowing up in the gallery, and a few dandified singers lead in singing."

When Cartwright arrived at the church the day he was to preach, the organ was playing the prelude. He stamped his foot and shouted: "Stop that squealing god you have up there in the gallery!" And it stopped. He then proceeded to line the hymns and the congregation sang without accompaniment.

In 1860 Cartwright spoke at a dinner following the General Conference at Buffalo and remembered the experience. He said the people turned their backs on him to face the choir in the back of the church. "I told them I would give them a real Western meeting, so I requested the choir to let the old wooden banjo alone, and I would line my hymns, and if they turned their backs on me, I would on them."

In his *Autobiography,* Cartwright summarized the frontier objections to choirs and instrumental music. "The salaries of their organists and choirs are expenses unjustified by the word of God. . . . The evils that result from mixed sittings of male and female . . . are neither few nor small. The choir practice destroys congregational singing almost entirely, and has introduced the awkward and irreverent practice among congregations of turning their backs on the sacred desk, and facing about to the choir, and this whole system has a tendency to destroy the humble practice of kneeling in time of prayer. . . ."

The contest raged on. Should an instrument be used? was the question raised in church after church. The progressive element cried a fervent "Yes" while the conservatives answered "No." The progressives cited David and Miriam, while the conservatives claimed the Apostles and Paul and Silas.

Henry Ward Beecher returned to Indiana after an absence of several years and noted that while the use of the choir and organ had rounded out worship, the Methodist fire and enthusiasm of earlier times was lacking. He observed that there had been a serious decline in congregational singing.

Thomas Bowman, later to be elected bishop, in a meeting in Indianapolis

(*Continued on page 44*)

Project 35

by Lorenz Boyd

] Last year we developed a special project
at has brought much pleasure to our
oir and to many shut-ins who cannot
orship at church. We called it "Project
5" and it was such a pleasure to us during
e Easter season that we followed through
ith it on Mother's Day, Christmas and
her high points in the Christian calendar
hen our music had that extra-special
avor.

Many choirs have already discovered the
lue of recording rehearsals and per-
rmances on tape. And many have also
iscovered the appreciation and joy in
king taped anthems to the homes of
ut-ins or to hospitals (with the physi-
an's approval). Music has a special mes-
ge for the ill, especially at the significant
hristian seasons. It is even more signifi-
nt when the music is from their own
urch, for it not only tells them the church is thinking of them, but it allows them to feel a part of a special worship experience with the church.

In Project 35 we taped the choir's anthem but added a new twist. We made color slides of the choir singing the anthem and correlated them with the music on the tape. Our production had thirty color slides cued to the anthem's score and was as much like a movie as anything we could produce. The added impact of intimacy in the visualization of the music being performed was worth every ounce of effort invested in producing the slides.

This production was not easy for us. At first we had to progress by trial and error. Our first plan was to get one color slide of the choir, vested and singing, to project through the entire anthem. But acting upon impulse and spontaneous suggestions from choir members, we elaborated on the original idea.

This is the procedure we finally used:

1) We made notations on the music score of possible shots that would be effective. Some of these were of the entire choir, some were of sections and some of soloists. We also pictured the organist and director during the anthem at points where we felt it effective to show them in creative attitudes.

(*Continued on page 8*)

---

r. Boyd is a member of the commission on educa-
ion, Emmanuel Methodist Church, Denver, Colo-
ado.

LIFT UP YOUR HEARTS

by Lucile Long Strayer

Rest in the Lord, and wait patiently for him.
—Psalms 37:7

One sure sign of the inexperienced or inept musician is his inability to observe the rests in music. The youngster who is beginning a study of piano will slow down the tempo to get in the eighth or sixteenth notes that are major hurdles to his inexperienced fingers, but when he comes to the dotted-half rest, he seems incapable of counting and rushes prematurely into the next phrase of the music. In some congregational singing the same tendency appears. The leader plunges into the next stanza of the hymn while the members of the congregation are still singing the final note of the preceding stanza. No good purpose is served. Genuine musicianship takes as faithful cognizance of the rests in music as of the notes.

And what about our lives? Many a person who can work faithfully for the Lord, who can even accept a change in the kind of work by which he serves the Lord, seems completely unable to "play the rests." The unexpected illness, the accident which requires long convalescence, the family situation which takes us out of our regular work for a year or more—these place peculiar demands on our faithfulness. Yet if we fully trust our Father to direct the music of our lives, we should not be any more impatient at these times than at others. "And run not before Him, whatever betide. . . ." How hard to follow this excellent advice! Yet we need to accept the "rests."

Prayer: *Drop Thy still dews of quietness,*
Till all our strivings cease;
Take from our souls the strain and stress,
And let our ordered lives confess
The beauty of Thy peace.
—John G. Whittier

Mrs. Strayer, a teacher and writer, lives in Milford, Indiana.

Project 35

(*Continued from page 7*)

2) To increase the visual impact we decided to take more than one picture of all the proposed shots we scored in on the music. We took them at different angles, distances and levels. Actually, we snapped over sixty pictures of which half were deleted, but we had a variety to choose from that gave a moving portrayal of our choir singing the anthem. The best angles and levels for the pictures were supplemented with others to give an unusual dramatic quality to the production.

3) Finally, we took some shots of the church interior on Easter morning, the flowers, the dramatic lighting on our chancel, the altar and the large cross which is the focal point in our sanctuary's decor. These shots were used as the opening frames, and some of them were injected at points in the anthem to suggest symbolically what the lyrics were expressing.

We filmed the choir at a rehearsal to avoid detracting from the actual worship experience Easter morning. Then, we filmed the sanctuary before and after our worship services. In the production, however, it appeared that we had filmed these slides on the spot and we think this heightened the empathy for the viewers.

Our success with Project 35 has convinced us it is something we will want to do often. In addition to the value for our shut-ins, it provides a historical record for the church and choir to keep. It also heightens interest within the choir and is an additional motivation to stimulate choir members' whole-hearted participation in the music program of the church. The choir director who is on his toes will use this project to involve non-singing members of the congregation in his program also. Amateur photographers for filming the choir, technicians to handle lighting and props and operators for the tape recorder may all participate in this choir activity even though they can't carry a tune in a bucket.

LOWELL MASON

an appreciation

by
Elizabeth G. Benton

above: Independent Presbyterian Church, Savannah, Georgia.

HURCH members of nearly every sect are received into church membership, married and buried with a background of hymn tunes composed by Lowell Mason, one of America's earliest composers. Christians all over the world sing "Joy to the World" ("Antioch") at Christmas and "Blest Be the Tie That Binds" ("Dennis") when new members are accepted into the church. These well-loved hymn tunes are among the hundreds arranged or written by Lowell Mason.

When Mason was born in 1792, most church music was primitive by today's standards. Only the words were printed in hymnbooks, and such choirs as there were were usually of poor quality. In many churches instrumental music was frowned upon, and the congregation was not aided by singing by professional musicians.

As a young man Lowell Mason settled in Savannah, Georgia, where he worked as a bank teller and on Sundays played the organ and directed the music in the Independent Presbyterian Church. He taught singing also, as he had in his home town of Medfield, Massachusetts. According to his contemporaries, Mason had a great deal of personal magnetism and a friendly, outgoing personality—valuable qualities in a choir director.

In 1824 Mason's tune "Missionary Hymn" was first heard in the Savannah church, and a photograph of the music score in Dr. Mason's handwriting hangs in the choir loft there. This tune has an interesting origin.

A lady in Savannah, greatly impressed by Reginald Heber's new hymn "From Greenland's Icy Mountains" and unable to find a tune for it because of its unusual meter, asked her son to invite the bank clerk Mason to write an appropriate tune. In half an hour the son returned with the tune, which has been wedded to the hymn ever since. Because of this association the tune is sometimes called "Heber."

Mrs. Benton, a cellist and writer, lives in Orlando, Florida.

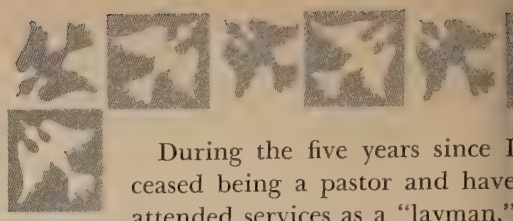
In the churchyard of Independent Presbyterian Church stands a plaque commemorating the fact that Lowell Mason wrote this hymn tune there. When the church celebrated its two hundredth anniversary, all the tunes used in the memorial service, with one exception, were the work of Lowell Mason.

Although he was not the first composer to have works published in this country, Mason was one of the most prolific. He composed or arranged literally hundreds of tunes. An accurate estimate is impossible because Mason, like his contemporary, Stephen Foster, published many of his tunes anonymously. Even the first edition of his first hymnbook did not bear his name. Nevertheless, it earned for him over $30,000 and was the first of a long series of his hymn collections. Called *The Boston Handel and Haydn Society Collection of Church Music,* it contained psalm tunes from an English book, William Gardiner's *Sacred Melodies,* together with tunes Mason had composed or arranged himself. Published in 1822 it helped pave the way for more and more hymns that were free from the shackles of Puritan psalmody.

Mason did not readily find a publisher for his first book, but once published, under the sponsorship of the Handel and Haydn Society, it ran to seventeen editions, even in competition with his own later collections.

With the success of his first hymnbook and those that followed, Mason decided to devote full time to music. A man of tremendous energy he continued to compose, compile hymnals and teach singing, but a new interest had been aroused. Impressed by the educational methods of Pestalozzi which he learned from a friend, Mason organized the Boston Academy of Music and began giving free music instruction to children. Soon he persuaded the public school authorities to permit him to teach one music course on an experimental basis, which was so successful that music

(*Continued on page 14*)



During the five years since I ceased being a pastor and have attended services as a "layman," I have been impressed by the almost total lack of time for silent meditation or even thought during church services. Personally, I need this time of silence on Sunday mornings.

There is a "busyness" about the services that bothers me. Something is doing all the time. Television and radio practices have so far invaded the services that most clergymen are as afraid of that moment of silence as any television or radio producer. As a matter of fact, they seem even to be afraid to talk without an organ playing softly in the background.

One of these days I expect to hear soft background music of "Onward, Christian Soldiers!" during the announcement of a meeting some distance from the church, or possibly "Bringing in the Sheaves" as a complementary backdrop during the announcement of a church supper!

Am I different from most worshipers? I become agitated when the minister tells me we are to have a moment of silent prayer, and then suggests what I am to pray about. As I start praying, the strains of a familiar hymn tune invade the silence, and it is silence no more. My prayer usually disappears with the silence.

Then, later in the service, we come to the pastoral prayer. Meanwhile we have listened to some organ interludes for seating latecomers, apparently intended to keep the people from getting anxious because there is silence. There may have been an anthem by the choir, to muffle the sound of the tinkling coins in the offering plates. And now there must be another stream of music to flow forth during the minister's

---

From the *Christian Advocate* (February 18, 1960)
Copyright 1960 by Lovick Pierce, Publisher.

pastoral prayer.

For that matter, it always offends me to hear Brahm's beautifully sentimental "Lullaby" played during an entire baptismal service, or to have "soft" music during an entire wedding or funeral service. I think it could easily be demonstrated that "soft" music also mutes the meaning and import of the words being said. I doubt the value of "mood" music, and I despise it when it attempts to manipulate congregations. Old-fashioned as I may be, I think that the service itself is what counts and is important.

We have become so accustomed to a lack of silence that we do not know what to do with silence. Canned music is used in stores, outside stores, in cafeterias, in plants, even in churches. Perhaps we should drop this phase of "silent prayer" and make it "prayer with accompaniment."

What can the pastor do?

One thing is to incorporate periods of silence into the worship services and use music only where there are logical and spiritual reasons for it. While I was a pastor in Massachusetts, I tried using silence. Our goal was a full minute of silence. I had some apprehensions at first. After explaining the purpose to the congregation we made a start. The "minute of silent prayer" seemed unending, and I am sure that it took us several weeks to work up to a full minute. But months later, when I accidentally left out the minute of silent prayer, several from the congregation—including some that I did not expect to be concerned—asked me what had happened.

We had our bad moments—such as the time early in our experiment when the service station owner across the street began scraping snow with his jeep just as we began our minute of silence. Yet, if it had happened a year later, I doubt if anyone would have noticed it.

Psychologists of religion speak of objective and subjective worship. By subjective worship they have reference to what we often *act* as though we believe, even though we *say* we believe differently. Thus, subjective worship refers to the belief that what occurs in worship is only within the mind of the person, and although it does not necessarily deny the participation of God, it acts as though God has nothing to do with worship. Too often this is the only level of Protestant worship.

Objective worship, on the other hand, means the recognition of God's presence and his interaction with the worshiper—that something can and does happen without or perhaps in spite of our feelings.

This is not to suppose that objective worship is only in the miraculous and the like, but it does raise the question of our theology of worship. How better can we bring about the full participation of the individual worshiper than with a period of total silence so each may spend some time in reflection and meditation? The worshiper needs a chance to find God.

THE SILENT MINUTE

by Andrew R. Eickhoff

Saint Heretic's

A REVISED HYMNARY

I'm working on a new hymnal. I'm going to keep the old tunes (grand old tunes, all of them) and simply supply new words for people who feel uncomfortable or hypocritical singing the old words. The words in my hymnal will reflect what people are actually thinking about when they raise their voices in song of a Sunday. This seems to me on the whole much less blasphemous than to sing words one really doesn't believe.

The following, then, are at least descriptively true. We won't go into any detailed defense of their literary merit.

Backwards, Christian Soldiers!

Like a fleeing army
Moves the Church of God;
Brother treads on brother,
Grinds him in the sod.
We are not united,
Lots of bodies we:
One claims faith, another hope,
A third claims charity.

Chorus:

Backward, Christian soldiers,
Waging fruitless wars,
Breaking out in schism
That our God deplores.

Some of the hymns need to have alternate versions to be sung depending upon local circumstances.

Faith of Our Fathers, Wholly Faith

Liberal version:

Faith of our fathers, once so great,
We must revise, or be out of date,
We must distinguish kerygma *from myth,*
Or they won't be worth bothering with.

Chorus:

Faith of our fathers we accept
(Save for the parts that we reject).

Orthodox version:

Faith of our fathers, keep it intact!
They wrote it down precisely exact.
Change no expression, no phrases delete,
Their propositions cannot be beat.

Chorus:

Faith of our fathers, keep it pure,
Relevance is a sinful lure.

American version:

Faith of our founding fathers! We
Now can express with clarity:
"God's on our side, he'll hear every plea
If we'll expand our economy."

Chorus:

Faith of our founding fathers! There
Is nothing quite like laissez faire.

And surely there should be a hymn showing where we place our trust in these dark days.

When Missiles Gild the Skies

When missiles gild the skies
My heart awakening cries:
"May atom bombs be praised!"
Alight from here to there!
Make enemies despair!
"May atom bombs be praised!"

Our plan was all rehearsed
(Except they dropped one first)
"May atom bombs be praised!"
When military facts
Suggested sneak attacks,
Then atom bombs were praised.
(a short pause, after which the final verse should be sung *fortissimo*)
Sing now, eternal choir,
In uncelestial fire,
"May atom bombs be praised!"
They ended human war,
And man forever more,
"May atom bombs be praised!"

And then there should be a quiet hymn for eventide, phrased in a mood of penitence.

Tell Us, Canon . . .

O God, I'm really not a cad,
The things I do are not so bad,
My actions on the whole are right,
All praise to Thee, my God, this night.
My tiny sins thou canst pass by,
The spiteful word, the little lie,
And then I can give thanks aright,
For all the blessings of the light.
My pecadillos are so few
Compared to what my neighbors do.
From their misdeeds (such frightful things!)
Keep me, O keep me, King of Kings.

And since they much more need thine aid
Than I, thy servant undismayed,
Please concentrate on bigger things
Beneath thine own almighty wings.

Reprinted from the May 2, 1960 issue of *Christianity and Crisis*, A Christian Journal of Opinion, 537 West 121 Street, New York 27, New York.

O GOD, OUR HELP

by Michael Daves

text by Isaac Watts ***tune: "St. Anne"***
The Methodist Hymnal No. 533

Queen Anne disliked the smell of flowers. She also disliked dissenters. During her reign the Schism Act, designed to severely limit religious freedom, was forced through Parliament. Though herself a Protestant, she seemed to favor the Roman Catholic Church. Protestants feared that she would undo all that had been accomplished by the Reformation. The threat to religious freedom passed with Queen Anne's death and the succession of George I. He prevented persecution and re-established religious freedom.

Against this dramatic backdrop, Isaac Watts wrote "Our God, Our Help in Ages Past," the second "national anthem" of England. (John Wesley changed "Our" to "O" as it appears today.) Before Anne's death, the future was dark for Protestants. The times were tense. In the midst of such uncertainty, Watt's paraphrase of the ninetieth Psalm was needed to strengthen the persecuted.

I see a small Protestant congregation in 1714 standing to sing this stately hymn of strength. The words strike a responsive chord in the hearts of the worshipers. They sing loudly with renewed hope:

Sufficient is Thine arm alone,
And our defense is sure.

They suddenly know that they can survive persecution with God as their helper.

I see a twentieth-century congregation at a watchnight service. There are parents whose baby died short months ago. There is a mother whose son stole and is in jail. There is a teenager worried about his vocational choice. There is a man who is discouraged about his work, wondering if life will be any different in the new year. They stand to sing, and their voices join with those of long ago:

O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home!

Singing this hymn, we know that God is sufficient for all the needs of all our days.

Mr. Daves is pastor of First Methodist Church, Addison, Texas.

Lowell Mason

(*Continued from page 10*)

became a regular part of the school curriculum.

During his lifetime legends grew up about Mason's ability to compose music on short notice. One of his finest tunes, "Olivet," came into being because of a chance meeting with the Reverend Dr. Ray Palmer on a Boston street. Mason, a friend of Palmer's stopped him to ask if he had any suitable verses for a hymnbook Mason was compiling. Palmer answered that he had recently written a poem, and stepping into a store he copied it from a notebook and handed it to his friend. Impressed by the beauty of the verses, Mason went home and wrote the music that evening. A few days later he met his friend and said, "Dr. Palmer, you may live many years and do many good things, but I think you will be best known to posterity as the author of 'My Faith Looks Up to Thee'!" Time has confirmed Lowell Mason's opinion.

Of all his tunes "Bethany" is perhaps most universally sung. In nearly every country, translated into dozens of languages, "Nearer, My God, to Thee" is sung to Mason's tune by Protestants and Roman Catholics alike. Sarah Flower Adams, an Englishwoman, wrote the hymn in 1840, and Arthur Sullivan, later knighted by Queen Victoria, gave it its first setting. But after Lowell Mason wrote "Bethany" in 1856, his tune took precedence. It is a perfect wedding of words and music. Busy as he was, Mason seldom took time to explain any of his compositions or the circumstances surrounding their origin. But of this hymn tune he wrote, "Some time after lying awake in the dark, eyes wide open, through the stillness of the house the melody came to me, and the next morning I wrote down the notes of 'Bethany.' "

Considering the fact that fashions in church music change from one generation to another, the number of Mason's tunes still in use proves the endurability of his melodies. One biographer has said of his music that it is "simple, singable, sincere." In *The Methodist Hymnal* are such favorites as "Mendebras," "Work Song," (sometimes called "Diligence"), "Sabbath" and "Hamburg."

Mason spent his last years at Silver Spring, near Orange, New Jersey. The little valley church he attended did not have a choir, so with his son William at the organ Lowell Mason led the congregation in singing. With his silver hair and benign face he was an inspiring figure.

Lowell Mason died at the age of eighty, leaving four sons who were all musical and a rich musical heritage to churches everywhere.

on the folio

THOU WILT KEEP HIM by Regina H. Fryxell is a devotional gem. Easy to sing, this short anthem will make an excellent introit or response for use during the Lenten season.

O LOVE THAT TRIUMPHS introduces a new composer, Philip R. Dietterich, to MUSIC MINISTRY. Mr. Dietterich is minister of music at Trinity Methodist Church, Youngstown, Ohio. This SAB anthem is written particularly with youth choirs in mind.

For those who enjoy early Baroque chorales, LORD JESUS, WE GIVE THANKS TO THEE by Praetorius is appropriate for the Passion season. It is bound with two other Praetorius chorales arranged by Paul Thomas. Easy and straightforward.

NUN FREUT EUCH by Matthias Weckmann is from the excellent collection *80 Chorale Preludes* (YI $3.50). Most of the pieces in this collection are easy to moderately difficult. All are from seventeenth- and eighteenth-century composers, and several are playable on manuals alone. This prelude should be registered with a transparent, bright flute combination (8′, 4′, and 2′ if possible) for the manuals and 8′ reed tone for the pedal.

With GO TO DARK GETHSEMANE by Leland B. Sateren we welcome a new publisher, Sacred Design Associates, to MUSIC MINISTRY. This anthem is an excellent setting of the poignant text by James Montgomery. The chorale style of the middle section provides interesting contrast to the counterpoint of the opening and closing sections. For choirs which can handle a cappella works well.

WONDROUS LOVE is an effective SSA arrangement of the familiar Southern folk hymn by Niles and Sheppard. The well-written independent accompaniment adds distinction to the arrangement. Voice parts present no unusual problems.

music ministry

THOU WILT KEEP HIM ..... *Regina H. Fryxell*

O LOVE THAT TRIUMPHS ..... *Philip R. Dietterich*

LORD JESUS, WE GIVE THANKS TO THEE .. *Praetorius-Thomas*

NUN FREUT EUCH ..... *Matthias Weckmann*

GO TO DARK GETHSEMANE ..... *Leland B. Sateren*

WONDROUS LOVE ..... *arr. Niles-Sheppard*

JANUARY 1961

To the choir of the St. John's Methodist Church
Davenport, Iowa, Henry Veld, Director

Thou Wilt Keep Him

Introit for Mixed Voices

Isaiah 26: 3,4.

REGINA H. FRYXI

Solo or Unison *mf*

Thou wilt

Quietly and smoothly

Acc.

keep_ him_ in per-fect peace, whose mind is stayed_____ on

thee:_____ be-cause he trust-eth in thee.

Copyright © 1961 by Abingdon Press
Printed in U. S. A.
Price 18 cents

with emphasis *f* *cresc.*

Trust ye in the Lord for ev - er: for in the

f

f *cresc.*

rall.

Lord our God is ev - er - last - ing, ev - er - last - ing strength.

calmly Solo or Unison *p*

Trust ye in the Lord for ev - er. Trust ye in the Lord for ev - er.

mf

(manuals only)

p *pp*

Ped. *ad lib.*

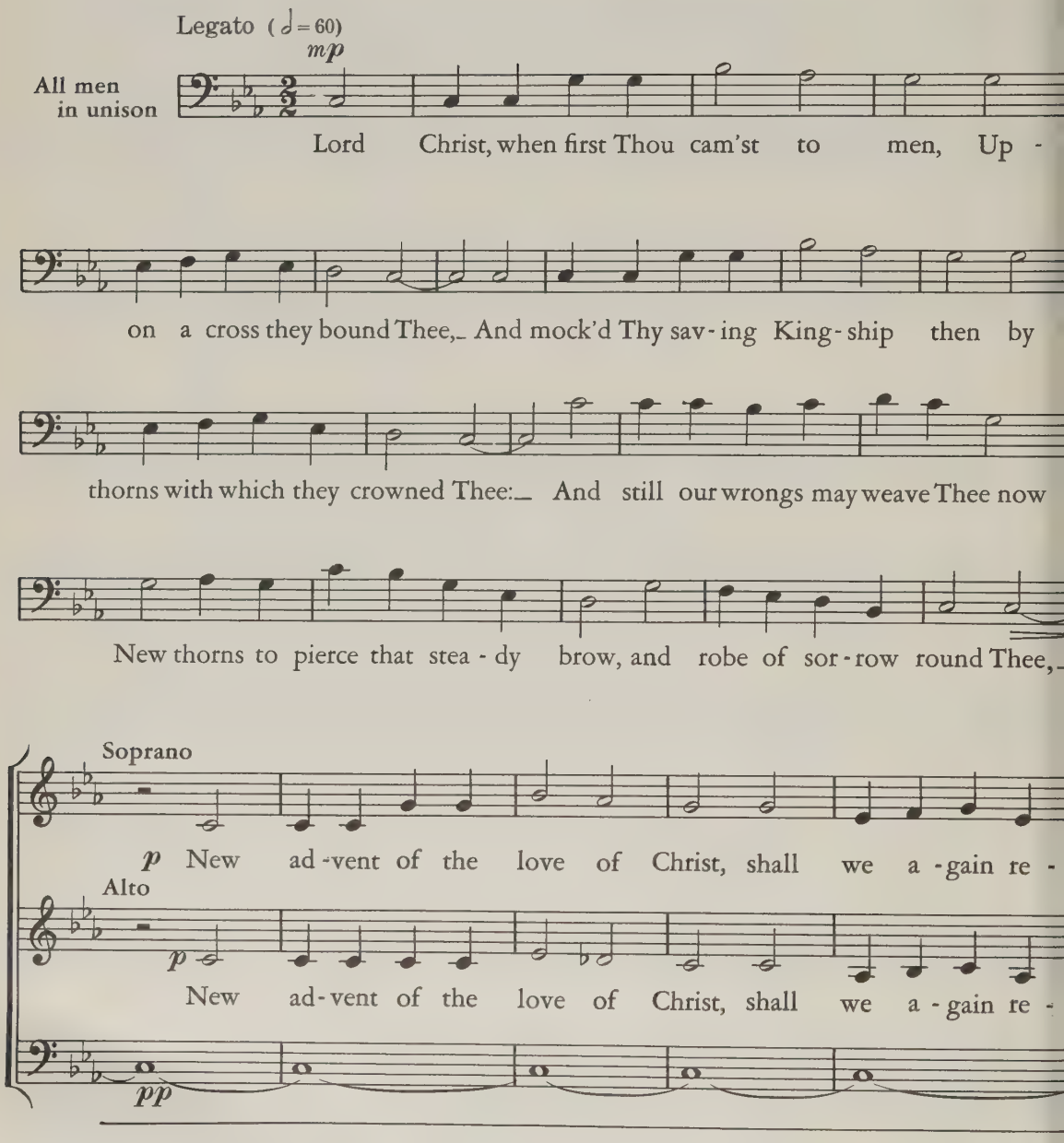
To the Youth Choirs of Trinity Methodist Church, Youngstown, Ohio

O Love That Triumphs Over Loss

Three-Part Anthem for Lent or General Use

(S. A. B.)

WALTER RUSSELL BOWIE,* PHILIP DIETTRIC



*Words by permission from *Lift Up Your Hearts*

Copyright © 1961 by Abingdon Press
Printed in U. S. A.
Price 22 cents

fuse Thee, Till in the night of hate and war We

fuse Thee, Till in the night of hate and war We

f

per - ish as we lose Thee? From old un - faith our

f

per - ish as we lose Thee? From old un - faith our

f

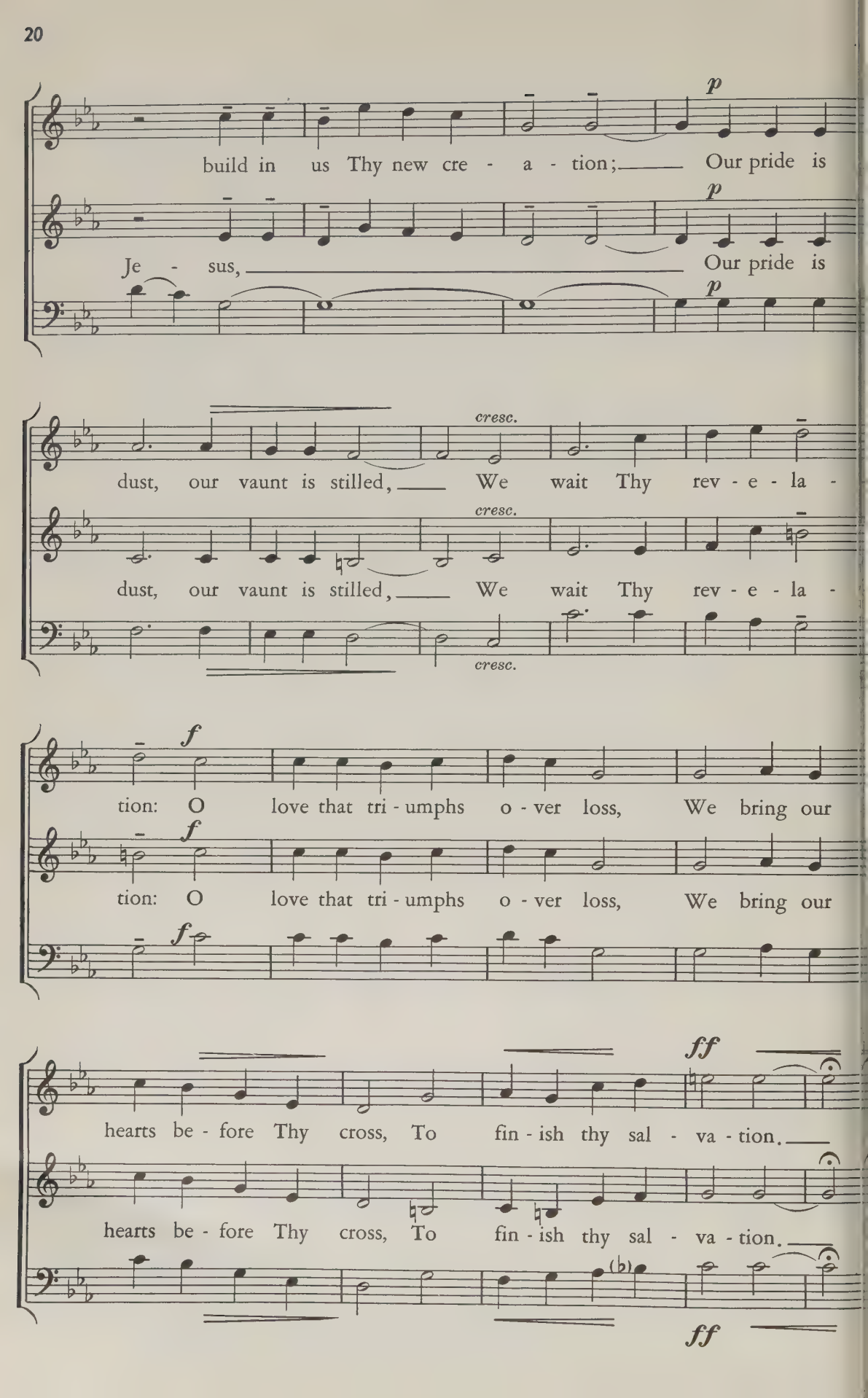
souls re - lease to seek the king - dom of Thy peace. By

souls re - lease to seek the king - dom of Thy peace By

which a - lone we choose Thee.

which a - lone we choose Thee. O wound - ed hands of

f


p
build in us Thy new cre - a - tion; Our pride is
p
Je - sus, Our pride is
p
cresc.
dust, our vaunt is stilled, We wait Thy rev - e - la -
cresc.
dust, our vaunt is stilled, We wait Thy rev - e - la -
cresc.
f
tion: O love that tri - umphs o - ver loss, We bring our
f
tion: O love that tri - umphs o - ver loss, We bring our
f
ff
hearts be - fore Thy cross, To fin - ish thy sal - va - tion.
hearts be - fore Thy cross, To fin - ish thy sal - va - tion.
(b)
ff

Lord Jesus, We Give Thanks to Thee

stoph Fischer, 1597
August Crull, †1923

MICHAEL PRAETORIUS, 1609
Edited by Paul Thomas

1. Lord Je - sus, we give thanks to Thee That Thou hast died to set us free; Made right - eous through Thy pre - cious blood, We now are rec - on - ciled to God.
2. By vir - tue of Thy wounds we pray, True God and Man, be Thou our Stay, Our Com - fort when we yield our breath, Our Res - cue from e - ter - nal death.
3. De - fend us, Lord, from sin and shame; Help us by Thine al - might - y name To bear our cross - es pa - tient - ly, Con - soled by Thy great ag - o - ny,
4. And thus the full as - sur - ance gain That Thou to us wilt true re - main And not for - sake us in our strife Un - til we en - ter in - to life.

from *Three Chorale for Lent and Holy Week*

Price 20 cents

© Copyright 1959 by CONCORDIA PUBLISHING HOUSE, St. Louis, Mo.
All Rights Reserved Printed in U. S. A.
Reprinted by permission

Nun freut euch, liebe Christen g'mein*)

(Cantus firmus im Baß)

Matthias Weckmann

Cantabile

Manual

Pedal

Nun freut euch, lie - be Chri - sten g'mein, und laßt uns fröh - lich sprin - - - gen, daß wir ge - - trost und all in ein

YI 4448

from *80 Chorale Prelude*

Price $3.50

Reprinted by permission of the copyright owner,
C. F. Peters Corporation, 373 Park Avenue South
New York 16, N. Y.

mit Lust und Lie - be sin - - - gen, was Gott an

uns ge - wen - det hat, und sei - ne sü - - ße Wun - der - - tat;

gar teur hat ers er - - wor - - - - ben.

Go to Dark Gethsemane

Anthem for Mixed Choir

James Montgomery, 1825

Leland B. Sateren

Slow, flowing*

Soprano
Alto

Tenor
Bass

mf *mp*

To dark Geth - se - ma -

Go to dark Geth - se - ma - ne, dark Geth -

5

mp To dark Geth -

mp To dark Geth - se - ma -

ne, Geth - se - ma - ne,

se - - - ma - ne,

se - ma - ne, to dark Geth - se - ma -

ne, to dark Geth - se - ma -

dark Geth - se - ma - ne,

Geth - se - ma - ne,

10

ne, to dark Geth - se - ma - ne.

ne, dark Geth - se - ma - ne.

dark Geth - se - ma - ne.

to dark Geth - se - ma - ne.

* Dynamics in the first section are cumulative and lead to a good forte in the 9th full measure, thereafter subsiding to the double bar.

© Copyright 1959 by SACRED DESIGN ASSOCIATES, INC., Minneapolis, Minnesota
All Rights Reserved Printed in U. S. A.
Reprinted by permission

YZ 5905

Price 18 cents

15

mp

1. Go to dark Geth - se - ma - ne, Ye that feel the temp-ter's power;
2. View the Lord of life ar-raigned, Cal-v'ry's mourn-ful moun-tain climb;

gradual cresc. thru the 𝄐

20

ff

Your Re-deem-er's con-flict see, Watch with him one bit - ter hour; —
O the worm-wood and the gall! O the pangs his soul sus - tained! —

mp

Turn not from his griefs a - way, Learn of Je - sus Christ to pray.
"It is fin-ished," hear him cry, Learn of Je - sus Christ to die.

25

To dark Geth - se - ma -

mf *mp*

Go to dark Geth - se - ma - ne: _____ "It _____

30

mp "It is fin-ished," hear him cry.

mp

"--is fin-ished," hear _____ him cry.

ne, — Geth - se - - ma - ne: hear him cry.

— is fin - ished," hear _____ him cry.

Wondrous Love

For Three Part Chorus (S.S.A.)

Shape-note hymn
from "The Sacred Harp"

Arranged by
John Jacob Niles a
J. Stanley Sheppar

Soprano I

Soprano II

Alto

Piano

Moderato

mf

What

What

Moderato

mf

f mf

won-drous love is this, O my soul, O my soul, What

won-drous love is this, O my soul, O my soul, What

mf

O my soul, What

© MCMLIX, by G. Schirmer, Inc.
International Copyright Secured
Printed in U. S. A.
Reprinted by permission

Price 25 cen

cresc.

won-drous love is this, O my soul? What

cresc.

won-drous love is this, O my soul, O my soul? What—

cresc.

won-drous love is this, O my soul,— O my soul? What—

cresc.

won-drous love is this, that caused the Lord of Bliss To

won-drous love is this, that caused the Lord of Bliss—

won-drous love is this,— that— caused the Lord of Bliss— To

bear the dread - ful curse for my soul, for my soul, To

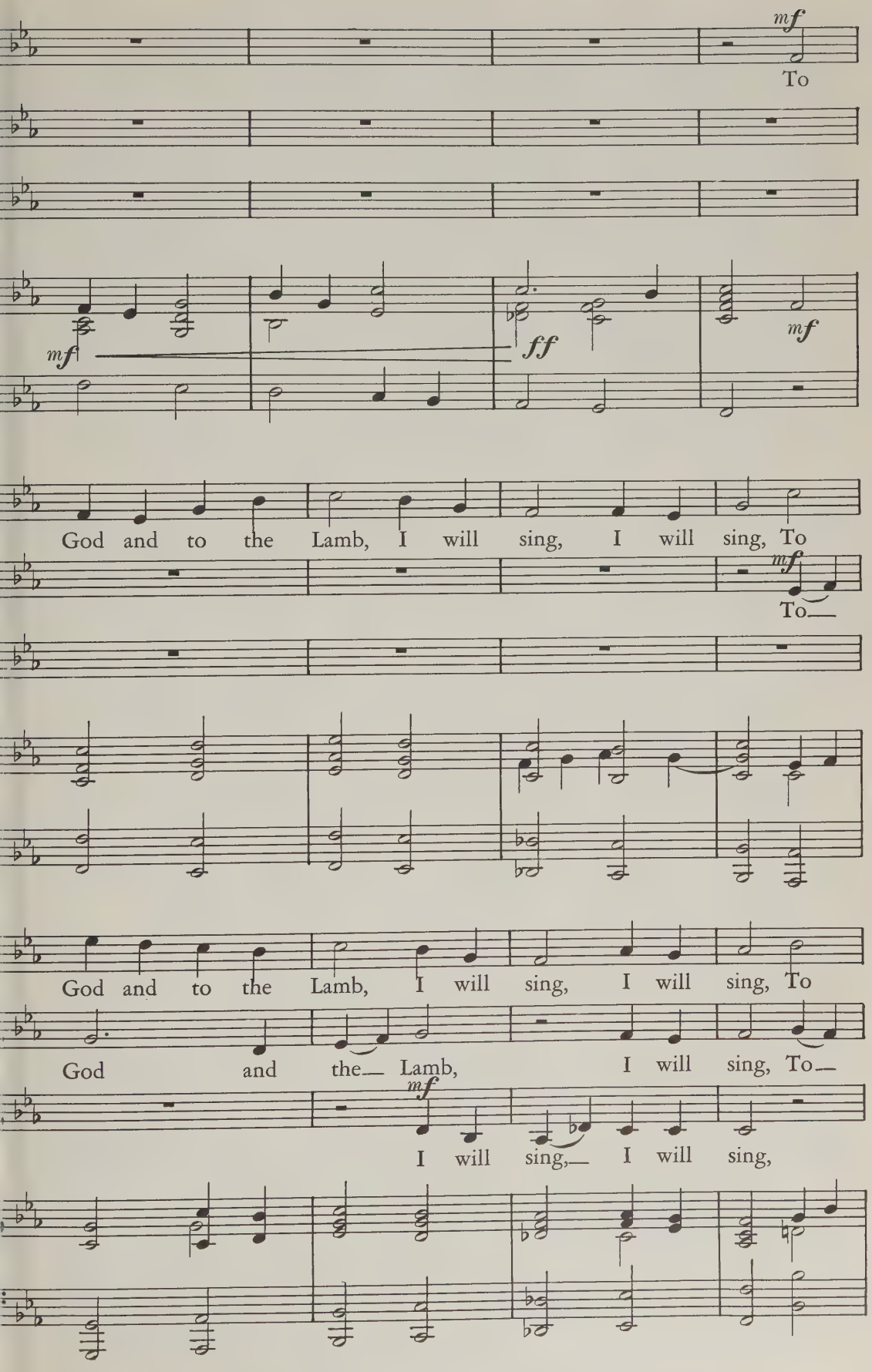
for my soul,_ my soul, To

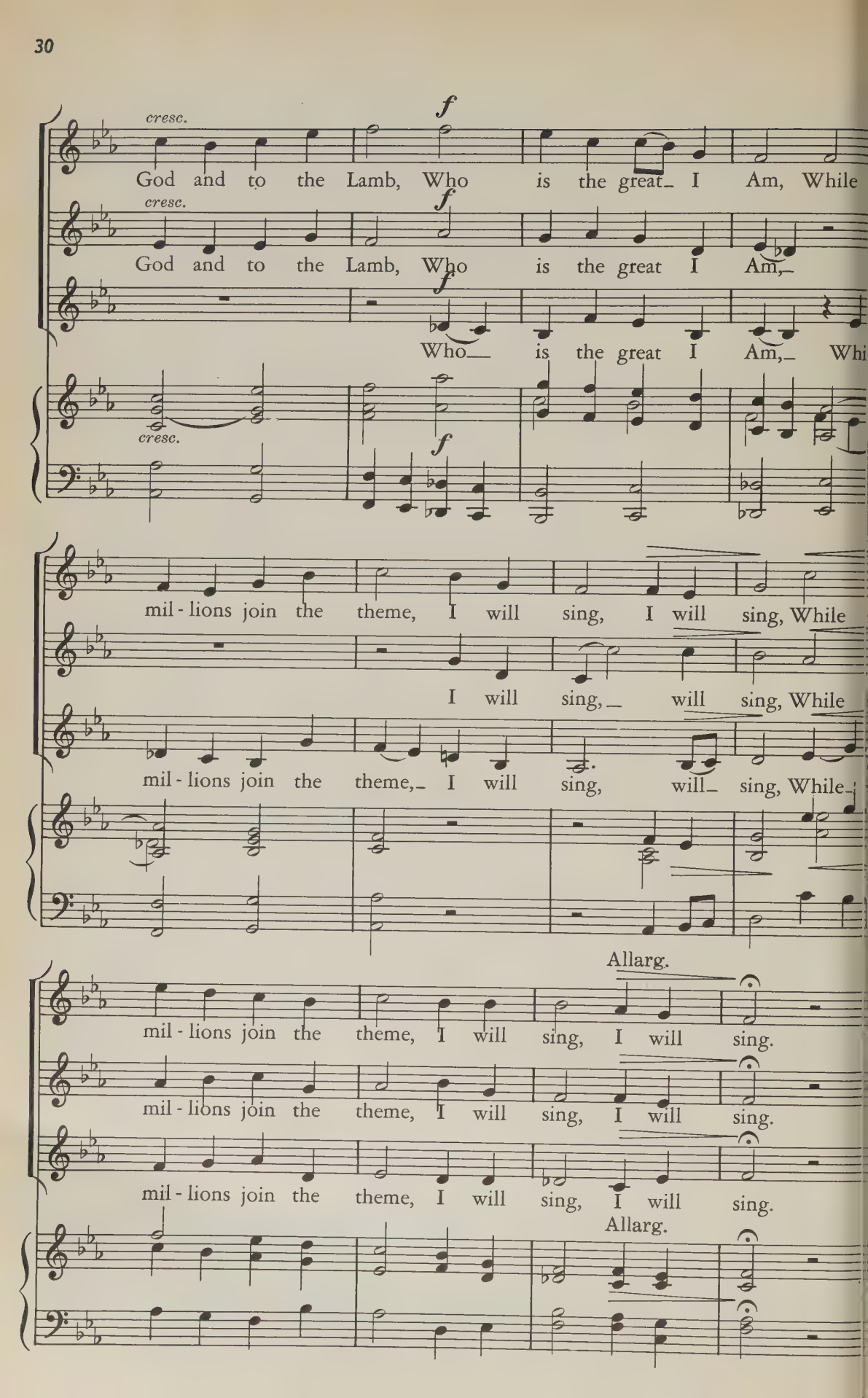
bear the dread - ful curse_ for my soul, my_ soul, To_

bear the dread- ful curse for my soul, for my soul?

bear the dread- ful curse for my soul, for my soul?

bear the dread- ful curse for my soul, for my soul?


mf
To
mf
ff
mf
God and to the Lamb, I will sing, I will sing, To
mf
To
God and to the Lamb, I will sing, I will sing, To
God and the Lamb, I will sing, To
mf
I will sing, I will sing,


cresc.
f
God and to the Lamb, Who is the great I Am, While
cresc.
f
God and to the Lamb, Who is the great I Am,
f
Who is the great I Am, Whi
cresc.
f
mil - lions join the theme, I will sing, I will sing, While
I will sing, will sing, While
mil - lions join the theme, I will sing, will sing, While
Allarg.
mil - lions join the theme, I will sing, I will sing.
mil - lions join the theme, I will sing, I will sing.
mil - lions join the theme, I will sing, I will sing.
Allarg.

mmediately after Christmas, many choir ectors begin planning for the Lenten and tter seasons. To assist you we are carrying annotated list of cantatas for these seasons. *ution:* standards for judging degrees of difilty vary according to one's experience and tt of his group. Therefore, each director ould carefully examine the score, then decide himself whether a cantata is appropriate his choir.

u, Joy and Treasure—Dietterich Buxtehude F. Peters $0.60

This short cantata, originally scored for SSB, typical of the Baroque music of the sevennth century. Chorus parts are moderately y. Good soprano, tenor and bass soloists are eded. Accompaniment is moderately difficult. ration: about 17 minutes.

hold the Man C. Armstrong Gibbs
fford University Press Full score $3.25
Chorus parts $0.90

This is a work of oratorio stature. It is miniscent of the form of the Baroque Pasns in the personification of the characters the story. Good, solid choral writing with ld, logical dissonances. A worthwhile addition the repertoire of any good choir. Moderately ficult. Duration about 55 minutes.

e Strife Is O'er Raymond Warren
ovello $1.25

A short festival cantata in contemporary om, but containing no harsh dissonances. A nsparent harmonic and contrapuntal texre. Logical, fairly easy vocal lines. Independt three-stave accompaniment. S, T, and B los.

Calvary Everett Titcomb
. W. Gray $1.25

This cantata for Holy Week involves plainng chanting for the choir, hymns for the conegation, optional narration, soprano and nor solos, and an optional children's or youth oir. Written in conservative musical idiom. ighly recommended.

Am the Resurrection
Andreas Hammerschmidt
ncordia $2.00

A cantata for tenor solo with strings and ntinuo accompaniment. Short. Moderately difficult. Appropriate for use in an Easter morning service or special musical event. Style is typical of the early Baroque.

The Wondrous Cross Reginald Hunt
Oxford University Press Full Score $2.45
Chorus parts $0.75

This is good writing in the neo-romantic style with few but never extreme dissonances. All vocal lines are logical. Involves the congregation in four familiar Passion hymns. Tenor, two baritones, and two bass soloists needed. SATB chorus parts of moderate difficulty. Well-written, interesting accompaniment. Duration: about 45 minutes.

The Green Blade Riseth Searle Wright
H. W. Gray $1.50

Exciting music by the distinguished young composer who is organist-choirmaster at St. Paul's Chapel, Columbia University. In the neo-romantic idiom, this work has a three-stave organ accompaniment and moderately difficult chorus parts. Solos for S, A, and B. Excellent for more advanced choirs. Duration: 18-20 minutes. Orchestral parts available on rental.

The Resurrection Story Claude Almand
Broadman Press $1.50

An effective cantata consisting of four choruses and three solos (S, T and B). Straightforward writing with definitely modern flavor, though lacking in any contrapuntal development. Well-written organ accompaniment. Solos difficult; chorus parts moderately difficult. Duration: 40 minutes.

Lamb of God David H. Williams
H. W. Gray $1.00

Much use of open fourths and fifths produces some striking effects but also some passages that are difficult for the average choir. Solo passages are few, the baritone solos being much more challenging than the soprano. Duration: about 30 minutes.

O Holy Jesus Harald Rohlig
Concordia $0.75

A short but strikingly effective cantata for the church with a good organist and flutist. Choral parts are generally quite easy and involve unison chanting or appropriate Scripture. Excellent devotional music, neither garish nor spectacular.

The Last Supper Eric Thiman
Novello $1.50

A moderately easy cantata with harmonic and vocal sonorities that are entirely familiar to the average choir and congregation. Nevertheless, this is not trite or overly "sweet." The text is from Scripture and hymns, and some musical themes are taken from plainsong and German chorales.

The Redeemer Martin Shaw
B. F. Wood $1.50

This is a dramatic setting of a very interesting text compiled by Joan Cobbold. It needs a good choir, capable soloists (SATB) and a competent organist for effective presentation. The work contains a great deal of variety with many excellent musical ideas. The composer suggests congregational hymns at three points in the oratorio.

The St. Luke Passion Heinrich Schuetz
Oxford University Press $2.50

A well-edited edition, uncluttered by the customary sol-fa symbols. The vocal score does not include music for the narrator (tenor) which may be procured separately. It is suggested that the narration may be read instead of sung.

Choral parts are quite easy tonally and include limited contrapuntal development.

The Temptations of Christ Eric H. Thiman
G. Schirmer $1.00

This cantata is written in the lyrical style that is characteristic of Thiman's compositions. Rather abrupt key changes are bridged by melodic and harmonic sequences. Several sections of the work are usable as anthems in worship services. Soprano and baritone solos are easy but frequent. Chorus parts are quite easy with much duplication of voice line, several chorale-style sections and several unison passages. The organ accompaniment is very practically conceived. Musical idiom is Victorian but not trite. Duration: about 50 minutes.

The St. John Passion George F. Handel
Carl Fischer $1.50

Written in the same idiom that has become so familiar through acquaintance with *Messiah,* this shorter work is not nearly so demanding on soloists, chorus, or accompanist, thereby making it much more practical for the choir with modest musical resources. Solos are for S, A, T, B, with a few florid passages. Duration: about 60 minutes. Orchestral parts available. Highly recommended.

Two

Two major tasks confront members of the National Fellowship of Methodist Musicians and others who are interested in raising our Methodist musical standards and making music serve most effectively throughout the church.

Certification

In the September issue we reported on the General Conference memorial concerning certified ministers and directors of music. The NaFOMM council has re-established its committee on certification and standards to study the problems involved in terminology, the standardization of certification requirements, recognition for musicians not qualified for certification, and curriculum for sacred music degrees. The committee represents the many interests of our connectional church:

Rev. Mark A. Rouch, Jr., chairman, pastor of the First Methodist Church, Baldwin, Kansas, a delegate to the 1960 General and Jurisdictional Conferences.

Dr. Will Hildebrand, superintendent of the Pasadena District, Southern California-Arizona Conference, a member of the General Conference Commission on Worship.

Dr. Harry G. Balthis, executive secretary of the Virginia Conference Board of Education, a participant in two national NaFOMM conferences.

Dr. Earl E. Harper, Dean, School of Fine Arts, State University of Iowa, and member of The Commission on Worship, representing educational institutions.

Adelaide (Mrs. Murray S.) Spurgin, director of music at First Methodist Church, Lincoln, Nebraska, representing part-time church musicians.

Rev. Carlton R. Young, Director of Church Music, Abingdon Press, an ordained church musician.

Mr. Cecil E. Lapo, St. Luke's Methodist Church, Oklahoma City, representing the full-time, non-ordained church musician.

The four-year study, to be made in consultation with the General Conference Commission on "The Ministry," will consider suggestions, such as the following:

1.) Use "Certified Methodist Church Musi-

Mrs. Watkins is director of music, First Methodist Church, Fairmont, West Virginia, and secretary of NaFOMM.

lajor Tasks

by Jean S. Watkins

" as the official term. At present the title rector of Music" is a misnomer for the cer- d organist. For directors, organists, and ined persons wishing a special designation listing of degrees on the certificate should sufficient.

) Establish regional examining boards, lar to those maintained by the American ld of Organists, to determine certification all candidates. Such a procedure should inate variation in standards as is evident in different interpretations by the various ference music committees. The latter creates blems in the transfer of certified musicians n one conference to another. NaFOMM ld continue to act in an advisory, not a trolling, capacity.

lease send your reactions and suggestions to committee chairman.

Constitution Revision

evision of the NaFOMM constitution will voted upon at the national conference in Diego, August 6-11, 1961. Rev. Robert E. ggin, University Park Methodist Church, las, Texas, chairs the committee that is lying recommendations. Consideration will given to: the ambiguous definition of status, statement describing NaFOMM as both ni-autonomous" and "under the jurisdiction the General Board of Education; methods of cting jurisdictional representatives and con- ence and district chairmen; establishment of sdictional councils and chapters of Na- MM; duties of all officers; budgetary pro- ons; student memberships; the validity of ncil action; consultative council members; l responsibility for official NaFOMM com- nications.

NaFOMM is essentially a layman's move- nt whose objectives and general procedures framed within its constitution and whose nbership has increased twenty-fold in the t four years. While the framework is being ed and tempered, the work goes on. . . .

Here and There

The Commission on Worship will collaborate h NaFOMM in the preparation of a bro- re on funerals and in a revision of the lding brochure.

Dr. Austin C. Lovelace has been named irman of the sub-committee on tunes of the mnal Committee of the Commission on Wor-).

NaFOMM's first local chapter was formed at the St. Mark Methodist Church in Chicago last May. An annual subscription to MUSIC MINISTRY is one of the requirements for membership. The group will attempt to promote closer staff relationships in local church planning, more training opportunities on the local level, greater congregational and community singing, and high musical standards. Walter E. Gossette, director of music at St. Mark, presides at the monthly meetings.

Philip Dietterich was elected chairman of the North-East Ohio Conference chapter of NaFOMM, organized during a June meeting of musicians at the Wooster Methodist Church. The group discussed problems related to repertoire, wedding music and children's, youth and adult choirs. The new Ohio Fellowship songbook *The World in Tune* was used for informal singing, and Robert Gottwald directed the anthems in the folio sections of the February, March and April issues of MUSIC MINISTRY. . . . The North-East Ohio Conference made tentative plans for a church music institute next summer.

Area pastors' schools in Indiana and Wisconsin and the Oklahoma City District Christian Workers' School included church music courses in their curriculum.

A subscription to the monthly conference board of education publication is included in the dues of the West Virginia chapter of NaFOMM, recently organized on an integrated basis. About thirty MYF'ers attended the conference-wide institute, selected their own representatives to work with the district music chairmen, and requested a week-long MYF music institute next summer.

The Puerto Rico Provisional Conference now has a NaFOMM chairman—Robert W. Smith made a special trip from Reamy Air Force Base to attend the Northeastern Regional Institute at Lycoming College.

Four hundred and fifty choristers and seventeen hundred congregational participants are still singing the praises of the Aurora (Illinois) Hymn Festival, one of the first endeavors of the new Council of Churches of that city. Much of the credit for the festival's success goes to NaFOMM member Edith Mays Figley (Mrs. John L.), director of music at Aurora's First Methodist Church.

What are YOU doing?

MUSIC IN THE MYF

by
PHILIP R. DIETTERICH

There's music in youth, all kinds of music! There's noisy music and quiet music, dreamy music and dance music, crazy music and serious music, and in the Methodist Youth Fellowship there's room for *almost* every kind of music.

Music can really build fellowship, but some music destroys it. Music can develop Christian character and inspire Christian action, but some music tears down Christian principles and inspires un-Christian behavior. There's room for *almost* all kinds of music in the MYF, but there's certainly not room for all.

The Methodist Youth Fellowship includes any youth from twelve to twenty-three years of age (junior high, senior high or older youth) who "is a member of The Methodist Church or is a member of the Sunday school, or is a member of a Sunday evening meeting, or is a member of any group sponsored by the church school through the commission on education of the church, and subscribes to the covenant of the MYF." [1]

MYF activities of study, discussion, service, recreation and worship are designed to help members understand the meaning of the gospel for their individual lives.

Music plays an indispensable role in many MYF programs. Carefully chosen hymns sung and studied in church school, anthems and responses prepared by youth who serve in youth or adult choirs on Sunday morning, fun and fellowship songs with the whole group at the evening meetings, singing games and folk dances used in recreation, and listening experiences involving live or recorded organ, piano, choral and instrumental music—these are but a few ways music is used in local fellowships.

Variety is a spice youth love, and a variety of music should be planned as part of the MYF program, but discrimination is also necessary. Who is responsible for the task of discriminating? Who decides what, when, where and how music is used in *your* MYF?

In some situations the director of music or organist will be responsible for most of the MYF music. In other churches the director or organist may be called in only occasionally or used as a resource person while the youth themselves take the leadership. Ministers are expected to lead all the music in some Methodist Youth Fellowships whether or not they are qualified, and some youth groups are fortunate to have adult counselors who can give fine leadership. Other youth groups use little or no music and with little thought or care.

Whether an individual or a group is responsible for the music in your MYF, they will do a better job if they realize the importance of their work, and study and plan accordingly.

Music does something to people. The songs we sing can speak to hearts and minds. Songs have unique communicative power because they combine words and music. Educators say that the more senses we employ in learning experiences the better we learn. When we participate in the singing of a hymn, we use our *eyes* to see the words and music on the printed page; we use our *ears* to check our sounds with those around us; and we use our *noses* to take in air at the proper times in order to produce musical phrases. Bodily sensations are employed as we become physically involved in singing. Yes, singing hymns provides an excellent opportunity for learning.

Those responsible for music in the MYF must never underestimate the power of music to teach. They must realize that hymns are not some fancy little "extra" thrown in to brighten up the program. Music is an integral part of the Christian education of youth. It helps them grow in their knowledge and experience of God, Jesus Christ, the Holy Spirit, the Bible, the Church and the Christian life. Singing fine hymns and tunes of the Christian faith builds Christian character. Therefore, the persons who decide what, when, where and how hymns are to be used in the MYF have a very important task which demands their finest thought and consideration.

Suggestions regarding the study and use of hymns and other music in the MYF will be presented in a succeeding article. Other articles will deal with informal singing, the MYF choir, music appreciation, singing games, folk dances and additional opportunities with music.

How does your MYF use music?

Mr. Dietterich is minister of music, Trinity Methodist Church, Youngstown, Ohio.

[1] *Handbook of the Methodist Youth Fellowship*, page 11.

MUSIC FOR JUNIORS

by MURIEL ALFORD

ristians Around the World

The mission study theme this year is not confined to one country or area but includes the whole world: "Into All the World Together."

Modern jet-age transportation contradicts the words of poet Calvin Laufer, "The world, dear Lord, is very large, with people far apart." Juniors have a keen interest in and wide knowledge of present day modes of travel which make the world very small and bring people closer together. Our differences are minimized as we understand and appreciate each other's culture and national heritage.

Juniors will enjoy a quick trip on their "magic jet carpet," visiting the six inhabited continents by singing or listening to songs representative of each.

The Continent of Europe

From All That Dwell Below the Skies (*The Methodist Hymnal,* No. 17; *Music for Juniors, May, 1960*).

Both Isaac Watts, author of the text, and John Hatton, composer of the hymn tune, were Englishmen who lived in the eighteenth century. Watts is known as the "father of English hymnody." Most of his more than six hundred texts were paraphrases of the Psalms. For an interesting variation, sing this hymn to the familiar German hymn tune "Lasst uns erfreuen" (Nos. 6 and 65, *The Methodist Hymnal*).

I Sing the Mighty Power of God (*The Canyon Hymnal for Boys and Girls,* No. 100, Leader Edition, CQ $3.00).

This is perhaps Isaac Watts's finest hymn for children. It is from his collection *Divine and Moral Songs,* which sold over eighty thousand copies in a single year in England. The tune "Ellacombe" (Nos. 85 and 127, *The Methodist Hymnal*) is a fine German hymn melody from the eighteenth century.

The Continent of Asia

Mary's Lullaby (Closely Graded Curriculum, Course IV, part I; *The Whole World Singing,* p. 91).

This tune, adapted from a Japanese melody, may stimulate questions regarding the differences in our music and that of the Orient: the pentatonic scale, the emphasis on melody, resulting in an almost total lack of harmony. Pictures of Japanese instruments may be found in encyclopedia and other books at public libraries.

The Continent of North America

The Brotherhood of Man (*Hymns for Junior Worship,* p. 99).

Calvin W. Laufer, Presbyterian minister and writer, wrote both the text and music of this hymn. Dr. Laufer was born in Pennsylvania in 1874 and served pastorates in New York and New Jersey. He and Dr. Clarence Dickinson served as co-editors of the 1933 edition of the Presbyterian hymnal.

Manitou Listens to Me (*The Whole World Singing,* p. 116).

This Chippewa Indian poem, set to a melody from the same tribe, might be used as a listening experience to give juniors the feeling of the music produced by North American Indians.

This Is My Father's World (*The Methodist Hymnal,* No. 72).

Most juniors are familiar with this hymn. Both text and music were written by North Americans. Maltbie Babcock (1858-1901), who wrote the poem, won honors in baseball and swimming during his college days. He studied for the ministry and became a great and well-known preacher. This poem was written because of Babcock's love for God's world.

The tune "Terra Beata" (beautiful earth) was written by Franklin Sheppard, a friend of Dr. Babcock. The composer felt that he should receive no credit for the tune because he be-

---

Mrs. Alford is director of children's work and children's choirs, First Methodist Church, Glendale, California.

lieved that he had heard it in his youth. However, hymnologists have not found a trace of it, and Mr. Sheppard is named as composer.

THE CONTINENT OF SOUTH AMERICA

Thanks to God (*The Whole World Singing*, p. 18; Closely Graded Curriculum Course VI, part 2, pupil's book, p. 33).

This simple prayer is set to a folk tune from South America's largest country, Brazil. *Sung at Harvest Time* (*The Whole World Singing*, p. 32).

This Peruvian song has a haunting melody with a drum-like accompaniment that might provoke a creative rhythmic expression from the group.

THE CONTINENT OF AFRICA

Good News (*The Whole World Singing*, p. 111; *Music for Juniors*, January, 1960).

This Liberian folk tune illustrates how local African music has been adapted for Christian use.

A Ram Sam Sam and *Prayer for Africa* (*Sing It Again*, pp. 45 and 11. [Order from The Service Department, General Board of Education, The Methodist Church, P.O. Box 871, Nashville, Tennessee. $0.30, single copy.])

The Moroccan folk song *A Ram Sam Sam* may be used as a two-part round. Juniors will enjoy the unusual and rhythmic text.

Prayer for Africa uses English words for the verse but native words for the refrain. The original Zulu text is given at the bottom of the page.

THE CONTINENT OF AUSTRALIA

Kookaburra and *Waltzing Matilda* (pp. 91 and 40, *Sing It Again*).

When Australia is mentioned, many juniors think immediately of the popular round *Kookaburra*. Both of these songs are fine for fun singing.

Anthems

The World, Dear Lord, Is Very Large by Buxtehude-Anderson (*Anthems for the Junior Choir*, Book 4).

Dietrich Buxtehude, who was born in 1637 at Oldesloe, Denmark, is one of the most important of the composers who immediately preceded Johann Sebastian Bach. In recent years Buxtehude's vocal and instrumental music has been rediscovered and widely used.

Buxtehude was taught organ and fundamentals of music by his father. In 1668 when the great German organist Franz Tunder was ready to retire from his position at famed St. Mary's Church in Lübeck, Buxtehude applied for the job. It was the custom at that time for the applicant to agree to marry the eldest daughter of the retiring organist as one condition of his acceptance! Tunder's eldest daughter was married already, so Buxtehude agreed to marry his second eldest daughter, and the position was his. When Buxtehude was ready to retire, both Bach and Handel applied for the position at St. Mary's Church, but neither was accepted because both refused to marry the eldest daughter.

At the Lübeck church, Buxtehude introduced the Advent musical vespers, *Abendmusiken*, which became known throughout Europe. When Bach was twenty years of age, he walked two hundred miles from Arnstadt to Lübeck to hear Buxtehude play the organ, and there is no doubt that Bach was influenced greatly by Buxtehude in both his playing and his composition.

Buxtehude's music has an originality and imagination which appeals to juniors, and in singing this anthem they are re-creating an important segment of musical history.

Let All the World in Every Corner Sing by Claude Means (*Anthems for the Junior Choir*, Book 4).

The poems of George Herbert, English minister of the early seventeenth century, were known to both John and Charles Wesley and were among their favorites. "Let All the World" has special appeal to juniors as they realize that children around the world are very much alike. Most juniors will know this text from *The Methodist Hymnal* (No. 8). Claude Means has composed a spirited enthusiastic melody which may be sung antiphonally by two groups.

New Year's Resolutions

The beginning of a new year is an appropriate time to make some sincere resolutions regarding our personal preparation as leaders. Our resolutions might read like these:

I resolve to read regularly from the Revised Standard Version of the Bible. This is the version which my juniors are reading and which is used in their curriculum materials. I need to become more familiar with the biblical language which the boys and girls are learning. A book such as *Children and the Bible* by Smithers (AP $1.50) will add to my skill in the use of the Bible with children.

I resolve to read at least one book this year which will give me factual information on being a better leader, such as Roorbach's *Teaching Children in the Church* (AP $1.50) and *Foundations of Christian Teaching in Methodist Churches* (free from the Editorial Division, Board of Education, 201 Eighth Avenue, South, Nashville 3, Tennessee).

MUSIC FOR PRIMARIES

CREATIVE LISTENING—PART 1

by Dorothea M. Queen

It all started with the snow. All day Saturday the sky had seemed laden. In the early hours Sunday the white flakes began to drift down. As I dressed for church school, I wondered how many families would plow out their driveways and struggle with chains, snowsuits and boots to get to church school on time! The snow, six inches deep now, was still coming down slowly and steadily. Suddenly it reminded me of "The Snow Is Dancing" from Debussy's *Children's Corner Suite* (Columbia ML 4539 $4.98). Why not play it for the children during listening time? I flew to my record collection and laid the disc with the materials I was already planning to take with me. How they would love this charming piece!

Listening time was something new in our primary department. Ever since Mrs. Layton started the creative music experiments, things had been different. The children were continuing to enjoy the freedom of writing their own prayers, poems, litanies and additional verses to songs, as well as continuing to experiment with harps, drums and pipes in the music workshop. Occasionally a group became interested in a particular song and worked out worshipful movements to express praise with their bodies. Mr. Manning was so stimulated with the possibilities of creativity within this group that he asked me—a music teacher in the public schools who is keenly interested in experimenting with children—to work as a music consultant in the department. Mrs. Layton and her teaching staff appreciated the values inherent in these experiences and welcomed me into the group.

My immediate goal was to awaken within these children a greater sensitivity to sounds, both firsthand and recorded. I believe that music is sounds put together and that children are usually fascinated with all manner and kinds of sounds. If we can connect this tremendous interest in sound and sound-making with the best we know in music, we shall be contributing in a large measure to the enrichment of personality and will be encouraging a natural love of good music. This was my ultimate purpose.

I decided to wait for the children at the door. What a sight to behold! Every bush and tree blanketed in white. I was glad I had slipped a magnifying glass into my jacket pocket. There were new wonders to see under that glass. Some cars began to swing into the driveway, and eager, familiar faces appeared, framed by warm, colorful snow suits.

"Hi, Miss Miller! Isn't the snow wonderful!" called Philip's cheery voice, as he ran toward the doorway, scooping up a handful of feathery snow.

"Oh, yes, Philip, it *is* wonderful. Do you think the other boys and girls would like to take a walk in it for a few minutes before we go in?"

"Gee, Miss Miller, that'd be just great! Here comes Kenny. May I tell him?"

"Do that, Philip, and I'll tell Penny and Susan, who are just coming in too."

Soon there were gathered a dozen red-cheeked, vivacious primaries, prancing about, kicking up the snow, laughing gaily as they enjoyed the winter wonderland. Together we began our walk toward the back of the church near some large fir trees whose branches, bowed down with the weight of snow, were sweeping the ground. The mood was joyous and excited, for this was a departure from the usual routine of church school. After a few minutes of free play, I called them to me near one of the oldest of the trees. Expectantly the children gathered around. When they were still, I began.

"Let's pretend this beautiful old tree is our church. Philip, you and John be the ushers this morning and open our branch-door so we may go in. While we are inside our tree-church, we are going to listen for all the sounds we can hear. Remember that when we listen we must be very quiet and stand so that we do not touch anyone else. Perhaps it would be good, too, if we put our hands inside our jacket pockets where it's nice and warm."

Philip and John carefully held aside a snow-covered branch, and the children entered reverently. The branches of the tree grew high enough on the trunk to allow room for moving about, while the snow-laden ends bowed down, completely closing us inside. The children were awed, and turned starry eyes upward and around. In the midst of this beauty, I said quietly, "Maker of our world of wonders,

---

Mrs. Queen is director of children's work, New York East Conference board of education.

we have come to this quiet place to listen to the sounds in this world you have created. Open our ears, Lord, that we may hear thy voice in the silences."

A squirrel scurried across a branch, showering some snow down silently on our heads and shoulders, but no one spoke. No more than three minutes had passed since we entered our fir tree church. I moved toward our "door" and the children followed. Outside, they eased into conversation as we went back to our room.

"Wasn't it beautiful!"
"It was so quiet."
"It was like church."
"I could hear the wind."
"It was very still."
"I think God was there."
"I heard a squirrel."
"I felt all soft."

Our together time during the latter part of the morning was spent in sharing our feelings in our snowy tree-church. We taped the impressions the children gave and with their help later wove them into a lovely litany with a response, "We can but watch and wonder." At listening time we heard Debussy's "The Snow Is Dancing" and closed our worship with "For the Silence of the Snow" (No. 26, *Hymns for Primary Worship*).

The children were delighted when Mr. Manning and I arranged a listening table in one corner of the room. On this table were various kinds of objects: small wooden boxes with paper clips inside, or pennies, or pebbles or peas; all kinds of bells; tuned water glasses; drums, tone blocks, a mouth harp; pieces of heavy and light weight foil, suspended. The children became so interested that they brought innumerable objects from home. We played guessing games. Shutting our eyes, someone would "sound" an object and we would try to guess what it was. Much of this was done in primary choir practice. Our primary choir is not a performing choir but rather more of a workshop where we try out lots of things. We rehearse in our primary room, so all our experiments can be viewed by the entire department on Sundays. The listening table was changed from time to time to keep the children interested. I cannot remember any free time during those weeks when the table did not have several children around it.

From this experiment we moved into another phase of listening. In our community were individuals who played instruments. At a primary department worker's conference we discussed the possibilities of using these musicians in our program. Since the curriculum materials were full of missions emphases, with Africa, Brazil and Mexico highlighted in stories and games and poems, we decided to try to relate our listening to the music of these countries. A family had returned from the Congo a few months before, and we discovered that they had brought a set of drums back with them. They were delighted to come and bring the drums for the children to hear. I shall never forget the children's faces as they sat around the Taylor family—mother, father and two boys. The quartet made the drums talk as they are used to send tribal messages. The sounds of the drums were compared, and the children were allowed to play them freely. The Taylors also sang some simple folk songs and taught the children one in dialect, "Congo Lullaby" (p. 63, *The Whole World Singing*).

One of the gayest experiences we had during this time was with Manuel Alcorta, a Mexican student at the university. Manuel was a skilled guitarist and ballad singer. We invited him to our department to share his special gift with our group. He was most co-operative and understanding and kept the music within a short span of attention. The sparkling, happy sounds from the guitar were sheer delight to hear. The "highs" and "lows," the "louds" and "softs," the "joyous" and "sad" were all listened to carefully and thoughtfully. The morning was a happy one. We closed with "All Around the Wide World" (Closely Graded Course II, part 2, pupil's book).

There were definite values in these experiences in listening to silence and sound. I am sure our children grew in their attitudes of reverence in worship. (We are always careful to avoid too lengthy silent times.) I also think that these experiences were truly creative ones. Sometimes we imitated with our voices sounds we listened to. Some children wrote stories about sounds after we had listened to hymns played on chimes prior to morning worship. They grew in a consciousness of each other, too, for in order to listen to silence or sound, we must first be quiet. Listening was also an aid to discipline problems.

I have thought many times of that snowy Sunday morning when we listened to the silences under our fir tree church. The children often asked to return and each time they entered, it was with the same reverence, the same silence.

MUSIC FOR THE SMALL CONGREGATION

by Robert E. Bliss

The part-time director in the small church ust budget his time through careful planning. nce it might be difficult to take several days interview choir members, here is an alterte suggestion. Set a deadline for interviews r several weeks in the future; then spend e first fifteen to twenty minutes of choir hearsal time and perhaps some time after hearsal for interviews. This eliminates extra ips to the church for both director and oristers.

When we mention interviews for choir memrship, we immediately think of testing voices. egardless of the musical ability of the group, eople must work together as a team, so regular tendance and willingness to learn are imporrnt, too. I feel that choir members should know hat is expected of them and before assuming embership should have the opportunity of eciding for themselves whether they want to ve up to the obligations required.

To determine what these obligations are, ae director can appoint or have elected a comittee to represent all sections, ages and inrests of the choir. This committee should ormulate a policy concerning attendance reuirements, choir procedures, dress and the ultitude of details that confront the director a well-organized choir. The policy should nen be presented to the entire group for pproval. Once adopted, it provides the founation for an efficient organization.

The policy should be mimeographed and aade into a booklet to serve as a guide for all oir members. It should include the choir deals, administration program, service schedles, attendance requirements, procedures and directory of personnel. This booklet has a aluable place in a small church, as well as the rger ones with which it is usually associated. t should be given to choir applicants to help hem understand the meaning of membership. When an applicant accepts the standards in he booklet, he is likely to be a good choir nember, and when accepted into the choir, he will have a sense of achievement.

What about children's choirs? In dealing with children the leadership must come enirely from the director instead of a choir rganization. Here, too, standards for memberhip should be established.

There are two schools of thought concerning uditions for enrolling children in choirs. I eel that religious training is of greater value han musical accomplishment. I also feel that each child has a right to whatever musical experience the church offers. The standards I speak of have to do with the co-operation the director can expect from the children and their parents. If we, as directors, are willing to offer a program of religious and musical value and spend time planning and preparing such a program, we have every right to expect the full co-operation of the parents. I have a mimeographed choristers guide which is given to each child when he enrolls in the choir. This guide sets forth the ideals and purposes of the choir, rehearsal schedule, attendance requirements and other matters. Enclosed with this is a pledge of co-operation to be signed and returned by the parents.

Such a program takes time, but with proper planning, the greatest amount of that time will be spent by volunteer assistants. Whenever I work with children, I have at least one choir mother and one musical assistant present. The choir mother takes care of all administrative details. The musical assistant helps in carrying out the rehearsal plans and is ready to step in and take over when I am away. Where do you get this kind of assistance? One very good source is the youth fellowship. Often teen-age girls interested in music or teaching are eager to gain experience working with younger children if they have supervision and training from the director. This takes a few extra hours in the beginning but pays tremendous dividends and makes possible a far more effective program than the director can handle alone.

No man stands alone and succeeds. Enlist help! There are interested people. Train them. Use them. They will benefit from the experience; the children will receive better training; and you yourself will feel a larger sense of accomplishment.

Mr. Bliss is director of music, Highland Terrace Methodist Church, San Antonio, Texas.

TECH

CHORAL

For several months we have been considering vowel formation. Most singers and conductors know that the singing tone involves primarily vowel sounds. Consonant interruption to provide graphic clarity for the text must be comparatively brief even when voiced consonants are involved. Therefore many conductors conclude that consonants will take care of themselves, so why not work on vowels? A degree of clarity and precision in consonant articulation is more often accidental than intentional. I firmly believe that one can never spend too much time on consonant discipline, though never to the neglect of vowels.

Time thus spent pays great dividends in textual clarity and in cultivating habits of correct articulation, actually saving future rehearsal time. In discussing the warm-up process, I mentioned the practicality of adding a variety of consonants to vowel sounds employed. This practice begins the development of disciplined control and collective precision in articulation, although only initial and final consonants are involved.

Some definitions might be of value at this point. Initial consonants are those which begin a word; final consonants end a word; and medial consonants are found within the syllabic formation of a word (to*n*ight, ha*ll*e*l*u*j*ah and o*mn*ipo*t*ent). Consonants which achieve pitch when produced are called voiced consonants (*th*is, *m*um, *n*oon, *z*ones and *v*alve). Those that do not achieve pitch are called unvoiced consonants (*th*ink, *t*oot, *c*ease and *f*ife). For further classification see *Guide to Pronunciation # 26* (ME $1.50) and Madeleine Marshall's fine book *The Singer's Manual of English Diction* (GK $3.75).

Constant work on correct articulation of consonants, especially voiced consonants, with emphasis on proper duration will add more vitality and resonation to the subsequent vowel sound. Improper articulation and duration will invariably produce a thin vowel sound devoid of life, color and resonance, especially body resonance. Here are a few examples of initial voiced and unvoiced consonants: "Surely, He Hath Borne Our Griefs" (*Messiah*); "Thanks Be to God" (*Elijah*); "Blessed Are They That Mourn" (*German Requiem*); "A New Created World" (*Creation*); "Now My Voice With Song Upsoaring" (*King David*). In each example these initial consonants are extremely important, since they provide the impulse toward the tone which would be correct in style, dynamics, emotion and color. The tempo of the work in each case will determine the length of duration for the initial voiced consonants. Those in *Creation, Elijah* and *King David* will be shorter than those in *Messiah* and *German Requiem.* (Any deviation from the correct duration of voiced consonant sound will distort the rhythmic flow.) The unvoiced sibilant *sh* (surely), the unvoiced aspirated *h* (he and hath), and the voiced labial and gutteral-palatal (*b*orne and *g*riefs) are good examples of the initial consonants contributing to the emotion involved, which in turn adds another dimension to the duration already partially determined by tempo. By contrast, the initial consonants in *German Requiem* will not be as intense in articulation but will help suggest and sustain the repose implied by the text and its sensitive setting. Or again, in addition to these factors the variance of style in the *Creation* and *King David* choruses will help determine the manner of initial consonant articulation. While the dynamic level would help determine the intensity of consonant articulation, the duration potential or limitation inherent in each consonant ultimately dictates how the consonant is produced; e.g., the natural length of the unvoiced sibilant *sh* is longer than that of the unvoiced aspirate *h* and in Handel's chorus both are given greater length because of the tempo and the emotion. Consider the voiced labial *m* in *m*ourn and *m*y. Here the same consonant, having the same basic duration, is voiced for a longer duration in *m*ourn than in *m*y because of tempo, style and emotion. Most amateur singers do not realize how important correct consonant articulation and duration are to the tone production of the vowel which follows or to rhythmic accuracy and precision.

Dr. Pfautsch is professor of Sacred Music and director of choral activities at Southern Methodist University.

ICS

ORGAN

Last month we discussed briefly staccato d semi-staccato touch. Let us now consider ys of acquiring the important legato touch. veral technics are used—all of which should mastered by the organist. These are: finger bstitution, finger glissando, crossing fingers er and under each other, and assisting with e other hand. We shall treat these in order.

a) Finger substitution involves the substitun of one finger for another or a group of ggers for another group while a given note or otes are being held. To develop this technic, rt the *c* major scale with the right hand, aying *c* with the thumb and *d* with second ger. Now, while holding *d* substitute thumb r second finger without repeating the note, us freeing the second finger to play *e*. Conue the procedure until the entire scale has en played using only fingers one and two. epeat the exercise using fingers two and ree, then three and four, and finally four d five. *Principle*: shorter fingers go under d behind longer ones; longer fingers go er and in front of shorter ones.

Practice the same exercise with the left nd, playing a descending *c* scale, after which ale direction should be changed for each nd. In all substitutions it is good to form e habit of making the transfer from one nger to another rhythmically on the half ulse, at first counting "one and two and, c." This same exercise should be practiced ing other major scales, minor and chromatic ales.

The next step is to practice scale patterns double thirds, substituting two fingers multaneously. Begin with the right hand, laying middle *c* and the *e* above with fingers e and three. Play *d* and *f* with fingers two d four; substitute fingers one and three for o and four without repeating notes. When ngers two and four are free, play *e* and *g*. epeat the procedure for the entire scale. ollowing the principle mentioned earlier, the st finger, being shorter than the second, will me under and behind the second while the ird finger, being longer than the fourth, ill go over and in front of the fourth. Substite both fingers simulanteously and rhythmilly on the half pulse.

Practice this same exercise with the left and; reverse scale directions for each hand; and practice in all major, minor and chromatic tonalities. Also practice the same study using fingers two and four and three and five, which is somewhat more difficult.

Similar exercises should be developed using consecutive fourths and sixths (fingers one and four and two and five for each).

b) Finger glissando refers to the use of one finger to play two adjacent notes legato. The easiest form of this technic is to slide off a black key to a white one with the same finger or set of fingers. Some practice should be devoted to this technic, especially when two or more fingers of the same hand are involved. For example, play *e* flat and *g* flat with fingers two and four, sliding off to *e* natural and *g* natural so that there is a perfect legato. Be careful that the new notes sound exactly at the same time. Other finger combinations and intervals should also be practiced.

More difficult, but a technic that is imperative for legato playing, is the use of the thumb to play adjacent white keys consecutively. Here's how to begin.

Place the right thumb on *c* an octave above middle *c*. Depress the key with the base of the thumb (joint nearest the hand) dropping the wrist so that the tip of thumb may curl over *b* natural. With a quick upward wrist motion depress *b* with the thumb tip, making sure that there is no space between nor overlapping of sounds of the two notes. Now lower the wrist as you sustain *b* and curl the thumb tip over *a*, repeating the procedure for the entire scale. Practice the same exercise with left hand beginning an octave below middle *c* and playing an ascending scale.

To reverse scale direction, reverse the process thus: place right thumb on middle *c*. Depress key with tip of thumb, raising the wrist. Shift wrist slightly to right so that base of thumb is over *d*. Drop wrist quickly, playing *d* with base of thumb. Raise wrist while sustaining *d* and prepare as above to play *e*. Do not hesitate to exaggerate wrist action in early stages of practice.

Practice thumb glissandos slowly and raise or lower the wrist rhythmically on half pulses. Always listen carefully to make sure consecutive notes are absolutely legato, but do not overlap.

With Heart and Voice

(*Continued from page 4*)

well as their supplications for Divine guidance, they must realize the true worth or inadequacy of what they are asked to sing, and act accordingly.

Let us take a hypothetical group as an example. This choir is essentially a good choir with pleasing voices and intelligent minds; they are capable of singing properly and achieving a very satisfactory ensemble sound. For this particular Sunday morning service their director of music has chosen for the anthem a setting of Paul Gerhardt's magnificent text: "Jesus, Thy Boundless Love to Me." Written three centuries ago by a Lutheran pastor in Germany, these words have suffered no loss of power with the years. Here is inspirational thought that is the very essence of the Gospel, a text so lofty in its expression that it immediately and appealingly promotes the desired *vertical relationship* between God and people. Let us also assume that the composer of the music was qualified for his task and that he let the potential of the words be fully realized in the melodies and harmonies to which he set them. What happens when the choir sings this anthem in church? Nothing! It is just sung; notes are right, rhythm correct, but nothing is transmitted from choir to congregation. It leaves the listeners feeling somewhat indifferent . . . still supinely dwelling on mundane things perhaps. It has contributed nothing to their progression of worship.

We might ask, after hearing a story like this, what happened? Why, if the music was good and the text uplifting in every sense, did the anthem not strike a responsive note on its inherent merits alone? This piece, made up of its dual components of text and music, was unable to speak for itself simply because it never "got off the ground." It never got past the human domain into the realm of the spiritual. The choir that sang its text merely sang it, they did not *feel* it; the conductor merely directed its musical lines, he did not *communicate* its message.

What or *who* can be blamed for such fault as this? We, as directors of music, must begin to nod affirmatively that this all too often has been the case in our own churches. In truth, the choir cannot be blamed for such proceedings; the remedy starts in the rehearsal room when the anthem is first introduced to its executants, and the director of music holds within his control the way in which this music will ultimately be presented. If professional church musicians are to act as ministers (in the very real sense of that word) through music, they must begin to take note of those things which enable them to help their choirs communicate the message of Christendom to all hearts.

Choir members are just like the folk who sit in the pews of the nave; they do not know what they are singing about more than half the time and are rather unimpressed the remainder of the time. This is true unless they have been led to an awareness of the anthem's message and of their responsibility to convey this message. We know that our Protestant hymnody in the main goes unappreciated by Sunday worshipers because they have seldom been stirred to delve into its lofty expressions. In a like manner, choristers, unless correctly and wisely led by their director, will soon suffer the same attitude about the anthems they sing each week. These will become nothing more than a succession of musical puzzles to be solved. Our singers will possibly use their chorister logic thus: "After all, anyone can *read,* that's the part of the anthem that presents no problems!" Or is it?

There are needed at least three avenues of approach if the director of music seeks to make his choir a teaching and a preaching choir in addition to a singing choir. These ways do not deal with mechanics; one assumes that the conscientious musician will handle correctly the tangles associated with text and music, such as diction, tone quality, dynamics, phrasing, et cetera; they deal rather with attitudes that will vastly affect those singing the anthems. In the following considerations we shall trust that the choir and director are working within the framework of music faithful to the demands of true worship, that which attests always and only to the glory of God. Prerequisite for the director of music is the ability to choose music that truly speaks of the nature of God and His relationship with man. The amount of maudlin sentimentality fronting the guise of church music is legion. It is up to the church's musicians to heed Paul's words in recognizing "whatsoever things are true, whatsoever things are honest, . . . whatsoever things are lovely, . . . if there be any virtue, and if there be any praise, think on these things." (Philippians 4:8, King James Version).

First, the director of music must be equipped to let his choir know what the author and composer are saying. He should be a student of the Bible and well versed enough to recognize good theology and religious thought. Music and words must be dealt with as an entity, for in music that is worthy of the church, a very real wedding exists between text and music. Divorce of the two yields the end product fruitless. The

director must be dedicated to bringing about this union through patient and understanding explanation and firm and convincing musical leadership. He must be fired with the message of the Gospel found in each anthem he chooses so that his imagination and enthusiasm infect the rest of the choir. Choirs, to a large extent, candidly reflect the demeanor of their conductors, all too often with very nullifying results.

Second, our choirs must be taught to use their bodies and faces in proper relation to what is coming from the mouth. Part of the pleasure in attending a good choir concert is in observing the animation and physical participation of each singer. This is part of the training; this is total involvement of the person in what is being sung. Church singers are particularly reluctant to "let go" and do what the mind tells them is essentially right. We, as their leaders, must tactfully convince them that they need not fear to show jubilation when the mood is jubilant, to show pathos when the thought is deeply tragic, or to radiate great joy when the text assures us by declaring the love, mercy and strength of our God.

Third, directors of music should ever seek to bring about total commitment of self within the individual singers of their choirs. This has to emanate first from the leadership; example is still the best teacher. Christianity is not an organization, an association or even primarily a fellowship; it is a vital and living *personal experience,* and our choirs, to be a part of this experience, must verify it by the witness they give in the choir loft. Our choristers must be called again and again to rededicate their God-given resources to the high ministry through which they have chosen to serve. When church choirs become less concerned with themselves and more given to consecrated service, the reminders about text and theology and all the rest will be less necessary, for the singers themselves will read with *seeing* eyes, and their voices will rightfully respond. Indeed, truly dedicated choir members will be compelled by their own surrender to climb new heights of service in His Name.

Jesus, Thy boundless love to me
No thought can reach, no tongue declare;
O knit my thankful heart to Thee,
And reign without a rival there!
Thine wholly, Thine alone, I'd live,
Myself to Thee entirely give.

—Paul Gerhardt
Translated by John Wesley

FEBRUARY

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers and musical events.

SUNDAY, February 5:

HYMNS: 21 "Come, Let Us Tune Our Loftiest Song" • 342 "Dear Lord and Father of Mankind."

ANTHEMS: Konig: "O That I Had a Thousand Voices" MZU (easy SAB) • Lovelace: "Talk With Us, Lord" MZQ (easy).

ORGAN: Whitlock: "Pastorale on Psalm XXIII" (from *Seven Sketches on Verses From the Psalms,* Book 1) MZT (medium).

SUNDAY, February 12:
RACE RELATIONS SUNDAY

HYMNS: 17 "From All That Dwell Below the Skies" • 472 "Lift Up Our Hearts."

ANTHEMS: Roff: "Hasten Thy Kingdom" YE (medium) • Ramsey: "A Hymn of Brotherhood" MZB (easy).

ORGAN: Schneider: "Our Father" (from *Wedding Music,* Vol. II) MZM medium).

Feb. 18, 1869: First complete performance of Brahms's *German Requiem.*

SUNDAY, February 19: LENT I

HYMNS: 25 "Jesus, We Look to Thee" • 118 "O Master Workman of the Race."

ANTHEMS: Fryxell: "Thou Wilt Keep Him" (See Music Folio) • Friedell: "Jesus So Lowly" MZB (medium).

ORGAN: Pachelbel: "Lord Christ, On Thee My Hope Is Stayed" (from *The Church Organist's Golden Treasury,* Vol. I) ZC (medium).

SUNDAY, February 26: LENT II

HYMNS: 11 "Praise The Lord! Ye Heavens Adore Him" • 122 "Stay, Master, Stay."

ANTHEMS: Dietterich: "O Love That Triumphs" (See Music Folio) • Tallis: "If Ye Love Me" MZT (medium).

ORGAN: Young: "Chorale Prelude on 'St. Edith'" ZS (medium).

The Organ War

(*Continued from page 6*)

pointed his finger at the organ and said: "People have let that thing drive them out of the church." Bowman regretted that people had allowed the coming of the organ to cause them to lose their religion.

In Kokomo, Indiana, a new brick church was completed in 1864, and the progressives purchased an organ and organized a choir. The conservatives were so angry that they slipped into the church at night and cut the bellows of the organ. On Sunday morning the choir stood ready to sing and the organist sat down to play, but not a sound came forth except the gush of air through the mangled bellows.

At the 1870 session of the North Indiana Annual Conference, held in this same church at Kokomo, the anti-organ group filled the organ with pepper. As the organ started, pepper filled the air and set the choir and congregation to sneezing and coughing.

As the older generations turned over the leadership of the churches to the younger and as the revivalist preachers of the early frontier days retired, there was less and less resistance to the use of the organ. By 1850 most Methodist chapels in England were using the organ or harmonium. Acceptance came slower in America, but by 1900 the progressive element had won the battle and "the organ war" was over.

The one instrument of peace, the Word alone by which we honour God, is what we employ . . . no longer the ancient psaltery, the trumpet, the timbrel, and aulos, which those expert in war and contemners of the fear of God were wont to make use of also in the choruses at their festive assemblies; that by such strains they might raise their dejected minds.

—Clement of Alexandria (*c.* 150-220)

The Swete Orgayne pipis comforteth a stedfaste mynde.
Wronge handlynge of the stoppis may cause them sypher from their kynde.
But he that playethe of pipis, wher so grete nowmber is
Must handill the keyes all lyke that by mysgovernance they Sownde (not) amyss.

—Leckingfield Proverb (*c.* 1520)

Go West for Fun

(*Continued from page 3*)

nights a week during July and August there are symphony concerts, ballets, recitals and "pop" concerts in the world-famed Hollywood Bowl.

Many NaFOMM'ers will be taking in the 1961 conference as part of a family vacation. If time permits they will plan to see some of the West's spectacular scenic wonders, such as the Grand Canyon, Carlsbad Caverns, Yosemite, Sequoia, Kings Canyon, the exciting San Francisco Bay region, the California Redwoods, Lake Tahoe, Zion National Park and Yellowstone.

Begin making your plans now to attend the NaFOMM Conference next August, and see the far west, too. It is reached easily by beautiful domeliners, speedy jet planes or by a network of modern, four-lane express highways. For the family vacation of a lifetime, set your sights for California in 1961!

Fanfare!

Next month in MUSIC MINISTRY, Nancy White Thomas guides us on an important trip through *The Methodist Hymnal* in *Journey to Brotherhood,* and our consciences will be quickened by a statement from NaFOMM on *Vocational and Interpersonal Relations.* Expert advice to composers and to those who benefit from the composer's art is offered in a *Letter from Yesterday* by the late Carl E. Seashore. Charles Fisher begins a meaty series of "examinations" with *Examining the Medium* and Asa Z. Hall provides a stimulating discussion, *Music Is Medicine.* Abingdon's release of sixteen new church music posters by artist Mary Elizabeth Montgomery is heralded with a sampler from the package, *Stewardship for Singers.*

February Folio features a new setting by David Wehr of the text *Ah, Dearest Jesus* and Austin Lovelace's rousing Palm Sunday anthem *O Thou Eternal Christ.* Drummond Wolff's *Easter Carol* and Edith Lovell Thomas' *Christ's Holy Morn* for juniors complete the choral items. A little-known setting of *Jesu, Meine Freude* by J. S. Bach is the organ selection.